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MYSORE GAZETTEER

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MYSORE GAZETTEER

COMPILED FOR GOVERNMENT

VOLUME II

HISTORICAL

PART I

EDITED BY

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PREFACE

THIS Volume, forming Volume II of the *Mysore Gazetteer*, deals in a comprehensive manner with the History of Mysore. A two-fold plan has been adopted in the treatment of this subject. In view of the progress of archæological research in the State during the past forty years, occasion has been taken to deal in an adequate fashion with the sources from which the materials for the reconstruction of its ancient history are derived. The information scattered in the Journals of the learned Societies and Reports on Archæology has been carefully sifted and collected under appropriate heads. Among these are Epigraphy, Numismatics, Sculpture and Painting, Architecture, etc. The evidence available from these different sources has been brought together to show not merely their utility in elucidating the history of Mysore during its earliest times, for which written records are not available, but also to trace, as far as may be, with their aid, periods of history which would otherwise be wholly a blank. In dealing with that part of the history of Mysore for which written records are to any extent available, a more familiar plan has been adopted. It has been divided into periods and each period has been treated under convenient sub-heads.

No person who writes on the history of Mysore can do so without being indebted to Mr. B. L. Rice, C.I.E. or Mr. R. A. Narasimhachar, M.A., whose laborious research in the field of Archæology has won for them a more than Indian reputation. The present Volume owes much to their scholarly work. The learned and erudite Reports of the Southern and Western Circles of the Archæological Survey of the Government of India, have also been made full use of. The time has long since past when the history of the Chōla, Hoysala, Vijayanagar and other dynasties with which Mysore had much to do in the past, could be written from the inscriptions relating to them found only within the present limits of Mysore, Madras, or Bombay. But for the help derived from all these different sources, a great many points in the early history of Mysore, if not of the whole of India south of the Vindhyas, would remain for ever unsolved. An attempt has been made with the aid furnished by these materials to save research from becoming a mere mechanical registration of records. In treating of the more recent period, the records of Fort St. George, which have been made available by the enlightened generosity of the Government of Madras, have been largely laid under contribution. Indeed, it might be remarked, that almost every period of Mysore history has been re-written in the light of new facts made available by research within the past four decades. Occasion has been taken to correct certain errors that had crept into the last edition of this work in connection with the account of the reign of His Highness Srī-Krishnarāja Wodeyar III. The present version is based on the original documents now available in regard to it. These will be found quoted in the text of this volume in the proper places. It is earnestly to be hoped that the myth of mal-administration that has for some time gathered round the name of this historic personage will now be dissipated for good and ever.

As in the previous Volume, footnotes have been avoided, the authorities being quoted, wherever required, in the body of the text. In regard to spelling of place names, the spelling authorised by the Government of His Highness the Maharaja of Mysore has been generally adopted, the only change being the substitution of the mark of length (—) for the accent (′) over long vowels.

The chapters forming this Volume have been for the most part drawn up by the Editor. The revised sketch of the section relating to "Kannada," included in Chapter IX "Literature," is from the pen of *Rao Bahadur* R. A. Narasimhachar, M.A. It brings up-to-date the account of Mr. Rice in the last edition. The section on "Persian and Hindustani" in this chapter has had the benefit of revision at the hands of Mr. A. K. Syed Taj Peeran Saheb, B.A., Chairman, Board of Studies in Persian and

Urdū, in the Mysore University. Material help has been rendered by Mr. P. R. Krishnaswami, M.A., in the drafting of the Chapter on "Mysore in Modern Literature." The late lamented *Rao Bahadur* H. Krishna Sastri, B.A. Epigraphist to the Government of India, obligingly read through in proof the greater part of this Volume. His suggestions have proved invaluable.

In the preparation of the Index, care has been taken to make each entry comprehensive.

Full acknowledgments to various writers on the different topics dealt with in this Volume will be found in the Bibliography given at the end of each Chapter. It is hardly to be expected that in controversial points, especially in regard to the dates and periods of rule of the Kings of the Ganga, Pallava and other ancient dynasties, the views expressed in the sections dealing with them, will command universal acceptance. But it is earnestly hoped that critics will concede that no pains have been spared to provide them with the necessary data for readily checking the conclusions arrived at.

This volume is, for the sake of convenience of handling, bound in four separate Parts. The Index will be found at the end of Part IV.

BANGALORE,
12th May 1930.

C. HAYAVADANA RAO,
Editor.

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THE MYSORE GAZETTEER

VOLUME II

HISTORICAL

CHAPTER I

SOURCES AND PERIODS OF MYSORE HISTORY

Sources of Mysore history.

THE history of Mysore is the history of the kingdom of Mysore, both in respect of its internal affairs and in regard to its dealings with States with which it has, during the course of ages, come into contact. It includes not only accounts of its wars but also of its friendly relations with different States, near and far, and of its commercial or other intercourse with them. Likewise it includes some account of the life and activities of the people living in it, that is to say, the daily life they led, the works of utility and art they produced, and the literature they brought into existence. It, however, does not include any account of how primeval man came to exist in Mysore, what his original home or habitat was, when he came to be in Mysore, what life he led in it, or under what circumstances he spread himself out into neighbouring regions. This part of the history of Man in Mysore rightly belongs to its Pre-history and will be only lightly touched upon here. Such details as could be gleaned from his existing remains, as found within the present limits of the State and in the adjoining areas, will be found mentioned in Vol. I *ante*, Chapter VI, (*Ethnology and Caste*). Nor does history, strictly speaking, include any account of the immediate ancestors or predecessors of the peoples who appear in history, about whom our written records speak in uncertain and hazy terms and of whom we can learn anything at all only from legends and tales that require much elucidation by the help of the spade. This part of history has been rightly termed Proto-history and its period lies between Pre-history and History proper. Of the Proto-history of Mysore, as much as can be gathered from ancient records and vouched for by some tangible evidence, will be found mentioned below.

Antiquities.

The sources of Mysore history proper fall under the two heads of *Written Records* and *Antiquities*, or the actual extant remains of ancient times, whether temples, tombs or other buildings, excavations, sculptures, pictures, vases, or other productions of art. These *Antiquities* exist in the places in which they were originally set up, where they may be seen *in situ* at the present time; or in one or other of the Museums (at Bangalore and Madras chiefly), to which they have been removed in recent times, partly for their better preservation and partly for purposes of general study and comparison, or finally in private collections, where they are for the most part inaccessible to those interested in their study. Within the past fifty years or so, the Government of Mysore have taken special pains to collect in one general work—called the *Epigraphia Carnatica*—a description or representation of all these various remains. An account of the work done in this direction will be found in Vol. IV, *Administrative*, Chapter VIII (*Section*: *Archæological Survey*). The very vastness of the material collected in the twelve volumes forming this monumental series will show the inconceivably varied character of the antiquities to be found in the State. Further research, since the publication of this series, has shown that these volumes do not by any means exhaust the remains to be seen in the State. The Annual Reports of the Mysore Archæological Department bear eloquent testimony to this fact. In this field of work no two scholars have evinced greater interest or rendered greater service to the State or to scientific research than Mr. Rice, C.I.E., the first pioneer, and Prāktanavimarsa Vichakshana Rao Bahadur R. Narasimhachar, M.A., his successor.

Written Records.

The other source of Mysore history, mentioned above, *Written Records*, is not only more copious but also more important than *Antiquities*. It consists of two main classes of documents--firstly, inscriptions on public monuments, generally contemporary with the events recorded in them; and secondly, the works of ancient or modern writers. As already stated, inscriptions found in the State have been collected, with the other antiquities mentioned, in the *Epigraphia Carnatica* and in the Annual Reports of the Mysore Archæological Department. Inscriptions are among the most ancient kind of written memorial extant in this country. As in Egypt, Assyria, Persia, Greece, and in other lands, historical events of importance have been from time to time recorded in this State on hard and durable materials, capable of lasting hundreds or even thousands of years, and in many cases continuing to the present day. The ancient history of Mysore—and much of India generally—has been, like the histories of Egypt and Assyria, reconstructed from the inscriptions collected and deciphered during the past half a century by competent scholars. Their intrinsic value will be readily perceived when it is said that but for them a good part of the early history of Mysore—and of India generally—would be a blank.

Legends on coins.

Legends appearing on coins are a special class of inscriptions. In Mysore, they have proved invaluable for the light they throw on obscure points of history. The information derivable from authors, especially contemporary authors, being in the earlier times scanty, the importance of this source of history can be readily imagined. Their use, however, is not in any sense restricted, but extends over as much of the historical field as can admit of numismatic treatment. This point will be further elucidated below.

Books.

The "Books" from which history can be learnt are of two kinds—(*a*) ancient, and (*b*) modern. Of ancient books, it may be remarked that none relating directly to the history of Mysore have come down to us. But there is a vast literature in Kannada that remains yet to be carefully studied and which ought to yield valuable results to the historical inquirer. A preliminary survey in the shape of a *Life of the Kannada Poets* (*Karnātaka Kavicharite*), has been issued by the late Mr. S. G. Narasimhachar and Prāktanavimarsa Vichakshana Rao Bahadur R. Narasimhachar, but there is yet a great deal to be done by competent scholars before the matter in them can be made readily available to the historical student. A few literary works discovered in the State and containing historical matter of value relating to some of the more prominent dynasties that bore rule over Mysore, may be mentioned here. Sāyana's *Alankāra Sudhānidhi* (14th century) supplies valuable information about the Vijayanagar King Sangama II, son of Kampana, and his minister Sāyana. The verses in it are all in praise of Sāyana himself. We gather from it that Sangama II was a posthumous child and was taught by Sāyana from his childhood. During his infancy, Sāyana was practically his Regent and as such marched against one Champanarēndra and defeated him. Sangama II, we are told, attacked Garudanagara and defeated its king. *Mahisūra-narapati-vijaya*, which sketches the triumphs of Mysore kings, incidentally furnishes some account of the Vijayanagar kings. For instance, it is stated that on the death of Achyuta Rāya, his son Venkata succeeded him on the throne. As he died childless, Krishna Rāya's son-in-law Rāma Rāya became king. He was, it is stated, addicted to lust and gambling and dishonoured his religious preceptor. This was the Rāma Rāya who lost the battle of Tālikota in 1565, which led to his own death and the destruction of Vijayanagar. In Lakshmanāchārya's *Vaidyarājavallabha*, a Sanskrit work of the 15th century, we have an account of the Vijayanagar kings down to Bukka II, son of Harihara II, who ruled in the beginning of the 15th century. The author styles himself the Prānāchārya (*i.e.*, Soul-preceptor) of Bukka II. *Sobaginasōne*, a Kannada poem of the 15th century, consists of a number of romantic stories by Dēpa, son of Kampa II, the Vijayanagar King. *Rājanripacharita*, a Kannada poem, furnishes us with an account of the Mysore King, Rāja Wodeyar. Besides his own works, we have for Krishna Rāja Wodeyar III, Srīnivāsa Kavi's *Krishnanripa-jayōtkarsha*, which, apart from its merits as a help to the historical student, deserves notice for the reason that it is written in such a way that with a little change in punctuation it becomes either a Sanskrit or a Kannada work. Chikka Dēva Rāja's Sanskrit work, *Sachchhūdrāchāranirnaya*, gives a lengthy account of his several conquests. A Telugu poem by an unknown author of the 17th century, gives an account not only of his conquests, but also furnishes details about the personality of Chikka Dēva Rāja. *Maisūra-doregala-vamsāvali* is a small Kannada poem by an unknown Jain author who lived in the 19th century. It begins with the Hoysala and Vijayanagar kings and ends with Krishnarāja Wodeyar III. Of minor dynasties in Mysore, we get an account of the chiefs of the Kēladi family in *Vēnupura Kshatriya Vamsāvali*, a Kannada prose work of the 19th century; and in *Māgadi Kempegaudara Charitre* and *Hulikallu-samsthānīkara Charitre*, the accounts of the Yelahanka and Hulikal chiefs. In *Vīrabhadra Vijaya* by Ēkāmra Dīkshita, who lived in the 17th century, we have details about the dynasty to which Māgadi Kempegauda belonged. Ēkāmra Dīkshita was the Court poet of the Yelahanka chief, Mummadi Kempa Bhūpāla. Among works directly bearing on history, particularly Mysore history, may be mentioned *Kanthīrava Narasa Rāja Charita*, by Nanja Kavi, and *Kanthīrava Narasa Rāja Vijaya*, by Gōvinda Vaidya, both dealing with that king's reign (1638-1659); *Dēva Rāja Vijaya*, a metrical history of the reign of Dodda Dēva Rāja (1659-1672) by Channarāya; *Chikka Dēva Rāja Yasōbhūshana* and *Chikka Dēva Rāja Vamsāvali* (1672-1704) by Tirumaliengar dealing with the reign of Chikka Dēva Rāja Wodeyar; and *Maisūru Arasugala Pūrvābhyudaya*, generally with the kings of Mysore, by Nagar Puttaiya (1713). The last of these was one of the main authorities used by Col. Wilks in writing his *History of Mysoor*. Chikka Dēva Rāja's *Chikka Dēva Rāja Binnapam* (or *King Chikka Dēva Rāja's Petition*), a religio-philosophical work, gives elaborate descriptions of his territorial conquests. His minister Tirumaliengar in his *Apratima-Vīra-Charitra* (or *History of a Peerless Hero*), a work on rhetoric, furnishes much that is of interest about his royal patron. Modern works embracing the whole range of Mysore history there are none, excepting Col. Mark Wilks' *Historical Sketches of the South of India in an attempt to trace the History of Mysoor.* This work, a standard authority, deals with the period commencing from about the beginning of the 16th century and ending with the fall of Seringapatam in 1799.

Periods of Mysore history.

The field of Mysore history may be mapped out into the following convenient periods for purposes of study :—

I. Early History, from the earliest times to the foundation of the Vijayanagar Monarchy in 1336 A.D.

II. Mediæval History, from the foundation of the Vijayanagar Monarchy to its end in 1565 A.D.

III. Modern History,—The History of the Mysore kings, from the fall of the Vijayanagar Monarchy to modern times. This period may be further sub-divided into :--

(i) *Period of Expansion.*—To the conquest of Seringapatam and the expulsion of the Vijayanagar Viceroy from it in 1610 A.D. by Rāja Wodeyar.

(ii) *Period of Consolidation.*—To the death of Chikka Dēva Rāja Wodeyar in 1704 A.D.

(iii) *Period of Usurpation.*—To the death of Tīpu Sultan and the fall of Seringapatam in 1799 A.D.

(iv) *Period of Restoration.*—To the assumption of the Government by the Mysore Commission in 1831 A.D.

(v) *Period of the Mysore Commission.*—To the Rendition of the State to the Mysore Royal House in the person of Chāmarāja Wodeyar, in 1881.

(vi) *Post-Rendition Period.*—To the present time, including the reign of Krishnarāja Wodeyar IV.

CHAPTER II

PRE-HISTORY AND PROTO-HISTORY OF MYSORE.

Pre-history of Mysore.

THE Pre-history of Mysore belongs more properly to Vol. I, Chapter VI (*Ethnology and Caste*), to which reference may be made. Palæolithic remains found in the State show that man was resident in the State in those very early times. He was apparently a rude personage whose remains consist of chipped stone implements. His descendants died out, it is inferred, at a low stage of culture. Long after him came another race, whose remains are also to be found in the State. These are the people of what is called the Neolithic Age. They polished stone, made pottery, and drilled stone and other hard materials. Their implements were still predominantly stone ones. The direct descendants probably of these people were the people of the Iron Age, whose remains are found widely scattered over the State. In this Age, stone implements were almost entirely displaced by iron ones, the art of iron smelting was widely known and practised. Wheel-made pottery was also in general use and metals other than iron began also to be worked. The arts generally made great progress during this period. From the people of this Age are descended the present inhabitants of the State and generally of Southern India, throughout which their remains have been discovered.

Proto-history of Mysore: Vēdic Gods.

Opinion regarding the events mentioned in the Vēdas, Epics and the Purānas is so diverse, even among scholars, that it is difficult to draw any safe deductions, with any pretensions to finality, from them. The Vēdic gods have been explained hitherto on the basis of the Solar or Vegetation theories, which altogether rule out any suggestion of a human origin to them. Dr. Barnet, among recent writers, however, has propounded the theory that some at least of the Vēdic gods represent spirits of real persons. Thus, Indra (*Rig Vēda* IV, XIII) he conceives of as simply a hero, in the far away past; "very likely he was once a chieftain on earth. The story of his great deeds so fascinated the imagination of men that they worshipped his memory and at least raised him to the rank of a chief god." He was, according to Barnet, "an epic hero and typical warrior." He sees a kernel of heroic legend in the story of Indra's slaying of Vritra; it is at bottom, he says, a tale relating how Indra with a band of brave fellows stormed a mountain-hold surrounded by water in which dwelt a wicked chieftain, who had carried away the cattle of his people. Similarly in Krishna, who is briefly referred to in the *Chhāndōgya Upanishad* (iii, 17), Barnet sees a real Kshatriya hero. Omitting the miraculous elements that have gathered round him, he would accept the following outline of Krishna's life:—Krishna's father Vasudeva and his mother Dēvaki were grievously wronged by Dēvaki's cousin Kamsa, who usurped the royal power in Mathura and endeavoured to slay Krishna in his infancy, but the child escaped, and on growing to manhood killed Kamsa. But Kamsa had made alliance with Jarāsandha, King of Magadha, who now threatened Krishna; so Krishna prudently retired from Mathura and led a colony of his tribesmen to Dvāraka, on the western coast of Kathiawar, where he founded a new State. "There seems to be no valid reason," remarks Barnet, "for doubting these statements. Sober history does not reject a tale because it is embroidered with mythic tales and fiction." With the growth of the Krishna legend, we see his religion spreading and he himself regarded "as a half-Divine hero and teacher, and worshipped under the name of *Bhagavān*, "the Lord", and in association with other half-Divine heroes. We see him becoming identified with old gods, and finally rising to the rank of Supreme Deity whose worship he had himself taught in his lifetime, the Brahma of the philosopher and the Most High God of the theists. As has happened many a time, the teacher has become the God of the Church."

Mahābhārata heroes.

Similarly, the *Mahābhārata* is made to yield some heroes. The Great War, Barnet says, marks an epoch. "It came," in his opinion, "at the end of what may be called the pre-historic period and was followed by a new age. To be strictly correct, we must say that the age which followed the Great War was not new in the sense that it introduced any startling novelties that had been unknown previously; but it was new in the sense that by the Great War India speedily became the India that we know from historical records. A certain fusion of different races, cultures and ideals had to take place in order that the peculiar civilization of India might unfold itself; and this fusion was accomplished about the time of the Great War, and partly no doubt by means of the Great War, some ten centuries before Christian era" After pointing out the important part played by Krishna in this War, as the charioteer of Arjuna, one of the Pāndava brothers, he says that Vishnu was first identified with Nārāyana and then both were equated with Krishna. Of Nārāyana, he remarks :—

> "Probably the name really means what naturally it would mean, "a man of the Nara family"; that Nārāyana was originally a Divine or Deified Saint, a *Rishi*, as the Hindus would call him; and that somehow he became identified with Vishnu and the Universal Spirit. This theory really is not by any means as wild as at first it may seem to be. Divine

Saints are sometimes mentioned in the *RigVēda* and *Brāhmanas* as being the creators of the universe; and they appear again and again in legend as equals of the Gods, attaining Divine powers by their mystic insight into the sacrificial lore."

Heroes of the *Rāmāyana.*

We come next to the *Rāmāyana*, which, in Barnet's opinion, records the adventures of Rāma, a local hero of Ayōdhya, who probably was "once a real king", to whose memory an old Saga or Sagas get attached. Barnet writes :—Rāma is the hero of the *Rāmāyana*, the great epic ascribed to Vālmīki, a poet who in course of time has passed from the realm of history into that of myth, like many other Hindus. The poem, as it has come down to us, contains seven books, which relate the following tale. Dasaratha, King of Ayōdhya (now Ajōdhya, near Faizabad), of the dynasty which claimed descent from the Sun-god, had no son, and therefore held the great *Asva-Mēdha*, or horse-sacrifice, as a result of which he obtained four sons, Rāma by his queen Kausalya, Bharata by Kaikēyi, and Lakshmana and Satrughna by Sumitra. Rāma, the eldest, was also pre-eminent for strength, bravery, and noble qualities of soul. Visiting in his early youth the court of Janaka, King of Vidēha, Rāma was able to shoot an arrow from Siva's bow, which no other man could bend, and as a reward he received as wife the princess Sīta, whom Janaka had found in a furrow of his fields and brought up as his own daughter. So far the first book, or Bāla-kānda. The second book, or Ayōdhyā-kānda, relates how Queen Kaikēyi induced Dasaratha, sorely against his will, to banish Rāma to the forests in order that her son Bharata might succeed to the throne; and the Aranya-kānda then describes how Rāma, accompanied by his wife Sīta and his faithful brother Lakshmana, dwelt in the forest for a time, until the demon King Rāvana of Lanka, by means of a trick, carried off Sīta to his city. The Kishkindhā-kānda tells of Rāma's pursuit of Rāvana and his coming to Kishkindha, the city of Sugrīva, the king of the apes, who joined him as an ally in his expedition ; and the Sundara-kānda describes the march of their armies to Lanka, which is identified with Ceylon, and their crossing over the straits. Then comes the Yuddha-kānda, which narrates the war with Rāvana, his death in battle, the restoration of Sīta, the return of Rāma and Sīta to Ayōdhya, and the crowning of Rāma in place of Dasaratha, who had died of grief during his exile. Finally comes the Uttara-kānda, which relates that Rāma, hearing some of the people of Ayōdhya spitefully casting aspersions on the virtue of Sīta during her imprisonment in the palace of Rāvana, gave way to foolish jealousy and banished her to the hermitage of Vālmīki, where she gave birth to twin sons, Kusa and Lava ; when these boys had grown up, Vālmīki taught them the *Rāmāyana* and sent them to sing it at the court of Rāma, who on hearing it sent for Sīta, who came to him accompanied by Vālmīki, who assured him of her purity ; and then Sīta swore to it on oath, calling upon her mother the Earth-goddess to bear witness ; and the Earth-goddess received her back into her bosom, leaving Rāma bereaved, until after many days he was translated to heaven.

Such is the tale of Rāma, as told in the *Vālmīki-Rāmāyana*—a clean, wholesome story of chivalry, love and adventure. But clearly the *Vālmīki-Rāmāyana* is not the work of a single hand. We can trace in it at least two strata. Books II—VI contain the older stratum ; the rest is the addition of a later poet or series of poets, who have also inserted some padding into the earlier books. This older stratum, the nucleus of the epic, gives us a picture of heroic society in India at a very early date, probably not very long after the age of the *Upanishads* ; perhaps we shall not be far wrong, if we say it was composed sometime before the fourth century B.C. In it, Rāma is simply a hero, miraculous in strength and goodness, but nevertheless wholly human; but in the later stratum—Books I and VII and the occasional insertions in the other books—conditions are changed, and Rāma appears as a god on earth, a partial incarnation of Vishnu, exactly as in the *Bhagavad-Gīta* and other later parts of the *Mahābhārata* the hero Krishna has become an incarnation of Vishnu also. The parallel may even be traced further. Krishna stands to Arjuna in very much the same relation as Rāma to his brother Lakshmana—a greater and lesser hero, growing into an incarnate god and his chief follower. This is thoroughly in harmony with Hindu ideas, which regularly conceive the teacher as accompanied by his disciple and abhor the notion of a voice crying in the wilderness; indeed we may almost venture to suspect that this symmetry in the epics is not altogether uninfluenced by this ideal. This, however, is a detail: the main point to observe is that Rāma was originally a local hero of the Solar dynasty, a legendary king of Ayōdhya, and as the Purānas give him a full pedigree, there is no good reason to doubt that he really existed "once upon a time." But the story with which he is associated in the *Rāmāyana* is puzzling. Is it a pure romance? Or is it a glorified version of some real adventures? Or can it be an old tale, perhaps dating from the early dawn of human history, re-adapted and fitted on to the person of an historical Rāma? The first of these hypotheses seems unlikely, though by no means impossible. The second suggestion has found much favour. Many have believed that the story of the expedition of Rāma and his army of apes to Lanka represents a movement of the Aryan invaders from the North towards the South; and this is supported to some extent by Indian tradition, which has located most of the places mentioned in the *Rāmāyana*, and in particular has identified Lanka with Ceylon. In support of this, one may point to the *Iliad* of Homer, which has a somewhat similar theme, the rape and recovery of Helen by the armies of the Achæans, the basis of which is the historical fact of an expedition against Troy and the destruction of that city. But there are serious difficulties in the way of accepting this analogy, the most serious of all being the indubitable fact that there is not a tittle of evidence to show that such an expedition was ever made by the Aryans. True, there were waves of emigration from Aryan centres southward in early times; but those that travelled as far as Ceylon went by sea, either from the coasts of Bengal or Orissa or Bombay. Besides, the expedition of Rāma is obviously fabulous, for his army was composed not of Aryans, but of apes. All things considered, there seems to be most plausibility in the third hypothesis. Certainly, Rāma was a local hero of Ayōdhya, and probably he was once a real king; so it is likely enough that an old Saga attached itself early to his memory. And as his fame spread abroad, principally on the wings of Vālmīki's poem, the honours of semi-divinity began to be paid to him in many places beyond his native land, and about the beginning of our era he was recognized as an incarnation of Vishnu sent to establish a reign of righteousness in the world. In Southern India, this cult of Rāma, like that of Krishna, has for the most part remained subordinate to the worship of Vishnu, though the Vaishnava church there has from early times recognized the divinity of both of them as embodiments of the Almighty. But its great home is the North, where millions worship Rāma with passionate and all-absorbing love.

The other and more orthodox view may be stated in the words of Dr. Macdonell, who writes thus :—

> "The plot of the *Rāmāyana* thus consists of two distinct parts. The first, ending with the return of Bharata to Ayōdhya

has every appearance of being based on historical tradition; for Ikshvāku, Dasaratha, and Rāma are the names of mighty kings mentioned even in the *Rig Vēda*, though not connected there. Nor is there a mythological background or anything fabulous in the course of the narrative. The second part is entirely different in character; for its basis is mythological, and the story is full of marvellous and fantastic incidents. It has commonly been regarded as an allegory representing the first attempt of the Aryans to conquer the South or to spread their civilization over the Deccan and Ceylon. In no part of the epic, however, is Rāma described as establishing Aryan dominion in the South or even as intending to do so. Nor is Rāma's expedition ever represented as in any way affecting the civilization of the South. The poet knows nothing about the Deccan except that Brāhman hermitages are to be found there. Otherwise it is a region haunted by the monsters and fabulous beings with which an Indian imagination would people an unknown land. The second part of the epic is thus probably an outcome of Indian mythology. Sīta appears in Vēdic literature as the Furrow personified, and is accounted the wife of Indra, the god of rain. Rāma, her husband, is probably no other than Indra, his conflict with Rāvana corresponding to the Vritra-myth of the *Rig Vēda*."

Purānic personages and places.

The difference between the two views is not great, though it must be observed that Dr. Barnet sheds off the mythological aspect of the earlier theory and sees in the hero of the epic a real, historical personage who once ruled over Ayōdhya. Certain other versions of the epic will be referred to below. It will suffice here to add that though the author of the epic knows not the South and does not state that Rāma led an expedition to it with a view to establishing an Aryan dominion in it, it is not denied that he has heard of it as containing Brāhman hermitages, amidst surroundings, not very congenial to the modes of life led by ascetics. Among these ascetics was Agasthya, with whom the South is closely connected. An attempt will be made, in so far as it may be possible, to group together below events and persons belonging to this period, and the places which local tradition connects them with.

Agasthya.

Of the *rishis* who in the earliest times penetrated to the South, Agasthya is one of the most conspicuous. The tradition that he caused the Vindhya mountains to bow down and yield him a passage, no less than the universal popular belief, seem to point him out as the forerunner of the last Aryan migration into the peninsula. To him the Tamil race attribute their first knowledge of letters. After civilizing the Dravidians or Tamil people, he retired to a hill in the Western Ghats still named after him, and was subsequently identified with the star *Canopus*. The ascendancy he gained over the enemies of the Brāhmans had, according to the *Rāmāyana*, rendered the southern regions safe and accessible at the time when Rāma crossed the Vindhya range. The scene of the following grotesque and monstrous story of the exercise of his power is laid at Stambhōdadhi (Kammasandra), on the banks of the Arkāvati, near Nelamangala. There Agasthya is related to have had an *āshrama*, and thither came the Rākshasa brothers, Vātāpi and Ilvala, who, having obtained the boon that they should be invulnerable to gods and giants and might assume any form at will, had applied themselves to the work of destroying the *rishis*. Their *modus operandi* was as follows:—Ilvala, the elder, assuming the form of a Brāhman, would enter the *āshrama* and invite the *rishi* to some ceremony requiring the sacrifice of a goat. At this Vātāpi, taking the form of the sheep, was sacrificed and eaten. The repast over, Ilvala would exclaim "Vātāpi, come forth," when the latter, resuming his natural form, would burst out from the *rishi*, rending him asunder, and the two brothers eat him up. This plan they tried on Agasthya, but he was forewarned. When, therefore, after the sacrificial meal, Ilvala as usual summoned Vātāpi to come forth, Agasthya replied that he was digested and gone to thew orld of Yama. Ilvala, rushing to fall upon him, was reduced to ashes by a glance. (For the original legend see Muir, *Sanskrit Texts*, ii. 415.) Weber considers that the story indicates the existence of cannibals in the Deccan. Of Ilvala, perhaps, we have a trace in the village of Ilavala, known to Europeans as Yelwal, near Mysore. Vātāpipura is the same as Bādāmi, near Dharwar.

Of other *rishis*, tradition has it that Gautama performed penance on the island of Seringapatam in the Cauvery, Kanva on the stream at Malur near Channapatna, Vibhāndaka at the Tunga at Sringēri, Mārkanda on the Bhadra at Kandēya, Dattātrēya on the Baba Budans, besides many others in different places.

Asuras and Rākshasas.

> "The Asuras and Rākshasas, who are represented as disturbing the sacrifices and devouring the priests, signify," says Lassen, "merely the savage tribes which placed themselves in hostile opposition to the Brāhmanical institutions. The only other actors who appear, in addition to these, are the monkeys, which ally themselves to Rāma and render him assistance. This can only mean that when the Aryan Kshatriyas first made hostile incursions to the south, they were aided by another portion of the indigenous tribes."

Of the *Asuras*, traditions are preserved that Guhāsura had his capital at Harihara on the Tungabhadra, Hidimbāsura was established at Chitaldrug, Bakāsura near Rahmān Ghar, Mahishāsura, from whom Mysore derives its name, at Chāmundi, and so on. The Asuras, it is said, being defeated by the Dēvas, built three castles in the three worlds, one of iron on the earth, one of silver in the air, and one of gold in the sky. These the Dēvas smote, and conquered the three worlds; the muster of the forces for the assault in the triple city, or Tripura, having taken place, according to tradition, at the hill of Kurudumale, properly Kudumale, near Mulbagal. Reference to a city named Tripura will befound in connection with the Kadamba kings, farther on. The legend perhaps means that the indigenous tribes in the west retired above the Ghāts before Aryan invaders, and were finally subdued by their assailants penetrating to the tableland from the east, and taking the lofty hill forts.

The *Rākshasas* appear to have been a powerful race dominant in the south, whose capital was at Lanka in the island of Ceylon. The kingdom of the *Vānara* or monkey race was in the north and west of Mysore, their chief city being Kishkindha near the village of Hampe, on the Tungabhadra. The ancient Jain *Rāmāyana,* composed in Hala Kannada, gives a genealogy of the kings of either race down to the time of Rāma's expedition, which will be made use of farther on, so far as it relates to Mysore. In it we are also introduced to the *Vidyādharas,* whose empire was apparently more to the north, and whose principal seat was at Rathanapura-Chakravālapura. The Silaharas of Karahāta (Karhad), near Kholapur, are known by the name of Vidyādharas. (Dr. Bühler, *Vikramānka Dēva Charita*, Int. 40.)

Haihayas.

In order, however, to obtain something like a connected narrative of events more or less historical of these remote times, we may begin with an account of the Haihayas. Wilson imagines them to be a foreign tribe, and inclines, with Tod, to the opinion that they may have been of Scythian origin and perhaps connected with a race of similar name who first gave monarchs to China. (Wilson, *Vishnu Purāna*, Bk. IV, ch. xi, last note; Tod, *Annals of Rajasthan*, I, 36.) Haihaya was also the name of a great-grandson of Yadu, the progenitor of the Yādavas. They overran the Deccan, driving out from Mahishmati, on the upper Narmada (Nerbudda) a king named Bāhu, seventeenth in descent from Purukutsa of the solar line, the restorer of the dominion of the Nāgas. He fled with his wives to the forest, where one of them gave birth to Sagara, who became a great conqueror and paramount ruler in India. Sagara is the king most commonly named at the end of inscriptions as an example of liberality in granting endowments of land. He nearly exterminated the Haihayas and associated races, the Sakas, Yāvanas, Kāmbojas, Pāradas, and Pahlavas—but, at the intercession of his priest Vasishtha, forbore from further slaughter, and contented himself with imposing on them certain modes of shaving the head and wearing the hair, to mark their degradation to the condition of out-castes. Eventually the Haihayas established their capital at Ratanpur (in the Central Provinces), and continued in power until deposed by the Mahrattas in 1741 A.D. Inscriptions have been found proving the dominion of the Haihayas over the Upper Narmada Valley as far back as the second century A.D. (*Central Provinces Gazetteer*, Int. 1.)

Parasu Rāma

At a later period, Arjuna, the son of Kritavīrya, and hence called Kārtavīryārjuna (which distinguishes him from Arjuna, one of the Pāndu princes), was ruling over the Haihayas. On him the Muni Dattātrēya had conferred a thousand arms and other powers, with which he oppressed both men and gods. He is even said to have seized and tied up Rāvana. About the same time, a sage named Jamadagni, nephew of Visvāmitra, the uncompromising opponent of Vasishtha, having obtained in marriage Rēnuka, daughter of King Prasēnajit, they had five sons the last of whom was Rāma, called Parasu Rāma, or Rāma with the axe, to distinguish him from the hero of the *Rāmāyana*. He is represented as the sixth *avatār* of Vishnu: his axe, however, was given to him by Siva.

Jamadagni was entrusted by Indra with the care of Surabhi, the celestial cow of plenty; and on one occasion, being visited by Kārtavīrya, who was on a hunting expedition, regaled the Rāja and his followers in so magnificent a manner as to excite his astonishment, until he learned the secret of the inestimable animal possessed by his host. Impelled by avarice, he demanded the cow; and on refusal, attempted, but in vain, to seize it by force, casting down the tall trees surrounding the hermitage. On being informed of what had happened, Parasu Rāma was filled with indignation; and attacking Kārtavīryārjuna, cut off his thousand arms and slew him. His sons in return killed Jamadagni, in the absence of Parasu Rāma. Whereupon Rēnuka became a Sati, by burning herself on her husband's funeral pyre. With her dying breath she imprecated curses on the head of her husband's murderer, and Parasu Rāma vowed, after performing his father's funeral obsequies, to destroy the whole Kshatriya race. There is little doubt that the so-called cow was a fertile tract of country, such as Sorab (literally *Surabhi*), where the scene of this transaction is laid, is well known to be. The story, however, is differently related in the *Mahābhārata*, but with too unnatural and improbable circumstances. The sequel is the same.

Having twenty-one times cleared the earth of Kshatriyas, he gave her at the conclusion of an *asvamēdha*, a rite, whose performance was a sign of the consummation of victory, as a sacrificial fee to Kasyapa, the officiating priest; who, in order that the remaining Kshatriyas might be spared, immediately signalled him off with the sacrificial ladle, saying, "Go, great Muni, to the shore of the southern ocean. Thou must not dwell in my territory." Parasu Rāma then applies to Sagara, the ocean, for some land, and compels it to retire, creating the seven Kōnkanas, or the maritime regions of the western coast, whither he withdraws to the Mahēndra mountain. The Earth, who finds it very inconvenient to do without the Kshatriyas as rulers and kings, appeals to Kasyapa, who discovers some scions of royal houses that have escaped the general massacre of their race, and instals them.

This prodigious legend, in which the mythical type of Brāhmanism is clearly enough revealed as arrayed in opposition to the military caste, is by tradition connected with many parts of Mysore. Sorab taluk is the Surabhi which was Jamadagni's possession. The temple of Rēnuka, existing to this day at Chandragutti, is said to mark the spot where she burnt herself on the funeral pyre of her husband, and that of Kōlāhalamma at Kolar is said to have been erected in her honour from Kārtavīryārjuna having there been slain. The colloquy with Sagara is said to have been near Tirthahalli. At Hiremagalur (in Kadur District), is a singular memorial in the temple of Parasu, the axe of the hero, and its ancient name of Bhārgavapuri connects the town with him as being a descendant of Bhrigu.

Rāma.

Our history has next to do with Rāma,—called, by way of distinction, Rāmachandra,--the hero of the *Rāmāyana* and the seventh *avatār* of Vishnu. On his way home after winning Sīta by breaking the bow of Siva, he is, strangely enough, said to have been encountered by Parasu Rāma, who required him to break a bow of Vishnu which he produced. This Rāma did, and at the same time destroyed Parasu Rāma's celestial abode. The story of Rāma,—a Kshatriya, but obedient to the Brāhmans; of the solar line, the son of Dasaratha, King of Ayōdhya (Oudh)—and of the abduction, during their wanderings in the Dandaka forest, of his wife, the fair Sīta, by Rāvana, the Rākshasa King of Lanka in Ceylon, is too well known to need repetition here. To this day not an incident therein has abated in interest to the millions of India, and few parts of the land but claim to be the scene of one or other of its adventures. Without stopping to dwell on the romantic episode, which will be found in the history of the Kadur District, of Rishya Sringa, to whom indirectly the birth of the hero is ascribed, it is evident that Rāma's route from Panchavati or Nasik, at the source of the Godāvari, to Rāmesvara, on the south-eastern coast opposite Ceylon, would naturally lead him across the table-land of Mysore.

All accounts agree in stating that the first news Rāma received that Rāvana had carried off his wife to Ceylon, was conveyed to him while at the court of Sugrīva, the King of Kishkindha; and that with the forces here obtained he accomplished his expedition and the recovery of Sīta. He first met Sugrīva, then dispossessed of his kingdom, at the sources of the Pampa or Tungabhadra, and assisted him in recovering his throne. The former region, therefore, would be in the Western Ghats, in Kadur District; and the situation of Kishkindha is generally acknowledged to be on the Tungabhadra, north of Mysore, near the village of Hampe, where in modern times arose the cities of Anegundi and Vijayanagar. The Brāhmanical version of the *Rāmāyana*, as contained in Vālmīki's famous poem, describes the races of this region as *Vānaras* and *Kapis*, or monkeys. But the Jain *Rāmāyana*, previously referred to, calls Kishkindha the *Vānara Dhvaja* kingdom, or kingdom of the monkey flag. This simple device on the national standard, therefore, may have led to the forces being called the monkey army, and thence easily sprung all the other embellishments of the story as popularly received. We shall follow the Jain version in giving the previous history of the kings of Kishkindha.

Kishkindha. By the conquests of Sagara, here made a descendant of Puru, a prince named Tōyada Vāhana (the same as

Mēgha Vāhana, or Jimūta Vāhana), who had thought of marrying a princess whom Sagara appropriates, is driven to take refuge with Bhīma Rākshasa of Lanka; and the latter, being without heirs, leaves to him that kingdom, as well as Pātāla Lanka. After many generations, Dhavala Kīrti arises in that line, whose wife's brother, Srīkantha Kumāra, being desirous of establishing a principality for himself, sets out for the *Vānara Dvīpa*, or monkey island, where the accounts he receives of the Kishkindha hill induce him to select it as the site of his capital. He accordingly founded there the city of Kishkindha, and is the progenitor of the line of kings of the monkey flag.

The successors of Srīkantha Kumāra, in regular descent, were Vajrakantha, Indrāyudha, Amara Prabhu (who marries a princess of Lanka), and Kapi Kētu. After several more kings, whose names are not mentioned, the line is continued by Mahōdadhi, and his son Pratibindu. The latter has two sons, Kishkindha and Andhraka. A *Svayamvara* being proclaimed for Mandara Māli, princess of Ādityanagara on the Vijayārtha-parvata, these princes attend, as well as Vijaya Simha, son of Asanivēga, the Vidyādhara Chakravarti, and Sukēsha, the young king of Lanka. The lady's choice falling on Kishkindha, Vijaya Simha is indignant and attacks him, but is killed by Andhraka. Asanivēga, to revenge his son's death, marches against Kishkindha and Sukēsha, and takes both their kingdoms. They retire to Pātāla Lanka. After a time, Kishkindha founds a city on Madhuparvata, and has there two sons, Rikshaja and Sūryaja. Sukēsha, in Pātāla Lanka, has three sons—Māli, Sumāli, and Mālyavant,—who, on attaining to manhood, recover possession of Lanka. Meanwhile, in the Vidyādhara kingdom, Asanivēga has been succeeded by Sahasrāra, and he by Indra. The Lanka princes, with the aid of Rikshaja and Sūryaja, attack the latter, but are defeated and again lose their kingdoms, all retiring to Pātāla Lanka as before. In the course of time, to Ratnasrava, son of Sumāli, is born Rāvana, the predestined champion of the Rākshasa race. He regains Lanka and Kishkindha, and restores the latter to Rikshaja and Sūryaja. Vāli and Sugrīva, the sons of the last, succeed to the throne. Rāvana now demands their sister in marriage; but Vāli, being opposed to it, abdicates, and thus leaves Sugrīva alone in the government.

On one occasion, Sugrīva, owing to some dispute with his wife Sutāre, stays away from his capital; and during his absence, a double of himself, who most closely resembles him, usurps his place and imposes upon all the ministers. The real Sugrīva, being in a fix, resorts to his friend Hanumān, son of Pavanajaya, king of Hanuvara or Hanuruha-dvīpa. Then, hearing about Rāma, he visits him at Pātāla Lanka, and undertakes to discover Sīta's place of confinement in return for Rāma's assistance in regaining his throne. Kishkindha is accordingly attacked, the false or Māya Sugrīva is killed, and Sugrīva restored. News having been received from a neighbouring chief that he saw Rāvana bearing Sīta to Lanka, a council is now held, at which it is resolved to send to Hanuvara-dvīpa for Hanumān, as being of Rākshasa descent. The latter arrives, and undertakes to go to Lanka as a spy and discover the truth of the report. He sets out by way of Mahēndra-parvata and Dadhi-mukha-parvata and brings back tokens from Sīta. Forces are at once mustered for the expedition to Lanka for her recovery. The march of the army to the southern sea leads them to Vēlandha-pura, ruled over by Samudra; to Suvēlāchala, ruled over by Suvēla; and lastly to Hamsa-dvīpa, whose king was Dviparadana.

The identity of the places mentioned in the foregoing account it is perhaps difficult to establish. But it seems not unlikely that Pātāla Lanka, evidently, from the name, a city below the Ghats, and belonging to the Rākshasa kingdom of Ceylon, was some place in Kanara; for the dominions of Rāvana are said to have extended to Trichinopoly on the east, and to Gokarna on the west of the peninsula. Hanuvara or Hanuruha-dvīpa again is no doubt one of the islands in the large lake of Honavar or Honore near Gersoppa at the mouth of the Sharavati, which forms the Gersoppa Falls. The principal island in the outer bay was fortified by Sivappa Nāyak of Ikkēri, and is now called Basava Rāja-durga. The north-west of Mysore seems thus pretty clearly connected with an important part of Rāma's expedition. Local traditions, less credible in character, will be found noticed under the several places where they are current. A spurious grant on copper-plates (*E.C.* VII, Shimoga, 86) found at Kudalur and claiming connection with Ayōdhya and its kings may be referred to here. This grant claims to be one made by the Emperor Dharmāngada, son of the Emperor Rukmāngada, and grandson of the Emperor Hēma. These rulers are described as of the Sūrya-kula or Solar race, lords of Ayōdhyapura (Oudh), and having a flag bearing the crest of a golden peacock. The plates are said to have been discovered when digging in the ground about seventy or eighty years ago. They are engraved in perfectly preserved Nāgari characters, and expressed in a curious mixture of Sanskrit and Marāthi, much of the latter part being unintelligible. The grant, apparently some land to a Brāhman, was made by the Emperor Dharmāngada when on an expedition to the south, in the year Ānanda. Rukmāngada, the father of the Emperor, is the famous Vaishnavite king who preferred to sacrifice his son rather than give up his *Ēkādasi* (11th Day) fast. The peacock crest referred to in the grant is unknown in Mysore. The Kadambas claim their origin from Mayūravarma, which is accounted for by a story about a peacock, but this was not their crest. As Mr. Rice remarks, the grant appears to be a fabrication and the Marāthi in it shows it to be quite modern. He conjecturally assigns it to about 1750 A.D., when the Mahrattas were predominant in the part of Mysore from which this grant comes. According to tradition, Rukmāngada was the king of Sakkarepatna, in the Kadur District, and made the Ayyankere lake, for the stability of which Honbilla, still worshipped at Sakkarepatna, was sacrificed.

Pāṇdavas.

We will, therefore, proceed to the history of the Pāndus, and briefly notice some of the more important events related in the *Mahābhārata* which tradition connects with Mysore. Arjuna, the third and most attractive of the five brothers, who by his skill in archery won Draupadi, the princess of Pānchāla, at her *Swayamvara*, after a time went into exile for twelve years, in order to fulfil a vow. During his wanderings at this period, it is related that he came to the Mahēndra mountains, and had an interview with Parasu Rāma, who gave him many powerful weapons. Journeying thence he came to Manipura, where the king's daughter, Chitrāngada, fell in love with him, and he married her and lived there three years, and had by her, a son, Babhruvāhana. The locality of this incident is assigned to the neighbourhood of Chāmarājanagar in the Mysore District, where the site of Manipura, to which we shall have again to refer, is still pointed out. Manipur in Eastern Bengal, it appears, also lays claim to the story, but evidently on scanty grounds. (Wheeler, *History of India*, 149, 425, notes.)

When Yudhishthira resolved to perform the royal sacrifice called the Rājasūya, by which he proclaimed himself paramount sovereign, it was first necessary to subdue the kings who would not acknowledge him. Accordingly four expeditions were despatched, one towards each of the cardinal points. The one to the south was commanded by Sahadēva. After various conquests he crosses the Tungabhadra and encamps on the Kishkindha hill, where Sushēna and Vrishasēna, the chiefs of the monkey race, make friendship with him. Thence he goes to the Cauvery and passing over to Mahishmati (Mahishur, Mysore), attacks Nīla its king, whom he conquers and plunders of great wealth. The *Mahābhārata* in this place (*Sabhā Parva*) makes some singular statements regarding the women of Mahishmati. The king Nīla Rāja, it is said, had a most lovely daughter, of whom the god Agni (Fire) became enamoured. He contrived to pay her many secret visits in the disguise of a Brāhman. One day he was discovered and seized by the guards, who brought him before the king. When about to be condemned to punishment, he blazed forth and revealed himself as the god Agni. The Council hastened to appease him, and he granted the boon that the women of Mahishmati should thenceforth be free from the bonds of marriage in order that no adultery might exist in the land, and that he would befriend the king in time of danger. This description of "free love" would apply to the Nairs and Nambūdri Brāhmans of Malabar, but seems misplaced in reference to Mysore. It may, however, indicate that a chief of Malabar origin had at that time established himself in power in the south-west; and possibly refer to some stratagem attempted against him by Jamadagni, which ended in an alliance. Sahadēva was forced to conciliate Agni before he could take Mahishmati.

It may here be stated that, according to traditions of the Haihayas in the Central Provinces, Nīla Dhvaja, a descendant of Sudhyumna, got the throne of Mahishmati (Mandla); Hamsa Dhvaja, another son, became monarch of Chandrapur (supposed to be Chanda); and a third received the kingdom of Ratanpur. The two former kingdoms, after the lapse of some generations, were overthrown by the Gonds, and the Ratanpur kingdom alone survived till the advent of the Mahrattas. (*Central Provinces Gazetteer*, 159.)

Sudhanva, a son of Hamsa Dhvaja, is also said in the traditions of Mysore to have been the founder of Champakanagara, now represented by the village of Sampige, near Kadaba, in Gubbi Taluk.

The only actual record hitherto found of a Nīla Rāja in the south is in the Samudragupta inscription at Allahabad, in which he is assigned to an unknown country called Avimukta (signifying freed or liberated, a curious coincidence with the story above given), and is mentioned between Vishnugōpa of Kanchi and Harivarman of Vēngi. His period, according to this, would be the fourth century. (See Fleet's *Early Gupta Kings*, 13.)

From Mahishmati Sahadēva goes to the Sahyādri or Western Ghats, subdues many hill chiefs, and, descending to the coast, overruns Kōnkana, Gaula and Kērala.

The fate of the great gambling match which followed the Rājasūya, and the exile of the Pāndavas for thirteen years, during the last of which they were to live *incognito*, need not be related here, as they are generally well known. But an inscription at Belagāmi in Shikarpur taluk expressly says that the Pāndavas came there after the performance of the Rājasūya. In the course of their further wanderings, the brothers are related to have lived in the Kāmyaka forest, and this is claimed to be the wild tract surrounding Kavale-durga in the Shimoga District. The erection of the massive fortifications on that hill is ascribed to the Pāndus, as well as the Bhīmankatte thrown across the Tunga above Tirthahalli. The thirteenth year of exile was spent at the court of the king Virāta, in various disguises,—Bhīma as a cook, Arjuna as an eunuch, Draupadi as a waiting-maid, etc. The varied incidents of this year are fully given in the published abstracts of the poem. It is only necessary here to state that Virāta-nagara is more than once mentioned in the Chālukya inscriptions, and is by tradition identified with Hanagal, a few miles north of the Sorab frontier. Writing of this place, Sir Walter Elliot says, "The remains of enormous fortifications, enclosing a great extent, are still visible. I have got a plan distinctly showing the circuit of seven walls and ditches on the side not covered by the river." (*M.J.L.S.* XVIII, 216. Also see *I.A.* V., 177.)

We pass on to the great *Asvamēdha,* or horse sacrifice, undertaken by Yudhishthira, which forms the subject of one of the most admired Kannada poems, the *Jaimini Bhārata.* Among the conditions of this regal ceremony, it was required that the horse appointed for sacrifice should be loosed and allowed to wander free for the period of one year. Wheresoever it went it was followed by an army, and if the king into whose territories it chanced to wander, seized and refused to let it go, war was at once declared and his submission enforced. In accordance with these rules, Arjuna was appointed to command the escort which guarded the horse. Among the places to which it strayed, three are by tradition connected with Mysore.

The first of these is Manipur, near Chāmarājanagar, previously mentioned. There appear to be several reasons for accepting this as the locality in preference to Manipur in Eastern Bengal. In the version given by Wheeler, Vol. 1, it is stated (396) that the horse when loosed went towards the south, and that its return was in a northerly direction (414); these directions would not lead it to and from Eastern Bengal, but to and from Southern Mysore they would. It is also said (406) that sticks of sandalwood were burnt in the Council hall of Manipur, and also (408) that elephants were very excellent in that country. Now Mysore is the well-known home of the sandal-tree, and the region assigned above as the site of

Manipur is peculiarly the resort of elephants; within ten miles of that very site have been made the remarkably successful captures of elephants described in Vol. I of this work. The sequence of places visited by the horse after Manipur is also, as shown in the text, consistent with the identification here proposed. From the notes (149, 425) it appears that the application of the story to Manipur in Bengal is of very recent date.

Babhruvāhana, the son born to Arjuna at Manipur, had now grown up and succeeded to the throne. His kingdom was also in a state of the highest prosperity. It was pre-eminently "a land of beauty, valour, virtue, truth:" its wealth was fabulous, and its happiness, that of paradise: it was filled with people, and not a single measure of land was unoccupied or waste. Of Solomon in all his glory it is stated that "he made silver and gold at Jerusalem as plenteous as stones." So here "many thousands of chariots, elephants and horses were employed in bringing the revenue, in gold and silver, to a thousand treasuries; and the officers sat day and night to receive it; but so great was the treasure that the people who brought it had to wait ten or twelve years before their turn came to account for the money, obtain their acquittal and return home." One Rāja confessed that he sent a thousand cart-loads of gold and silver every year merely for leave to remain quietly in his own kingdom. When the horse came near this enchanting spot the Rāja was informed of it; and, on his return from the chase in the evening, he commanded it to be brought before him. The scene is thus declared:—

> "Now the whole ground where the Rāja held his council was covered with gold; and at the entrance to the council-chamber were a hundred pillars of gold, each forty or fifty cubits high; and the top of each pillar was made of fine gold and inlaid with jewels; and on the summits of the pillars and on the walls were many thousand artificial birds, made so

exact that all who saw them thought them to be alive; and there were precious stones that shone like lamps, so that there was no need of any other light in the assembly; and there also were placed the figures of fishes inlaid with rubies and cornelians, which appeared to be alive and in motion. All round the council hall were sticks of sandal, wound round with fine cloth which had been steeped in sweet scented oils; and these were burnt to give light to the place instead of lamps, so that the whole company were perfumed with the odour. And before each one of the principal persons in the assembly was placed a vessel, ornamented with jewels, containing various perfumes; and on every side and corner of the hall were beautiful damsels, who sprinkled rose-water and other odoriferous liquors. And when the horse was brought into the assembly, all present were astonished at its beauty and they saw round its neck a necklace of excellent jewels, and a golden plate hanging upon its forehead. Then Rāja Babhruvāhana bade his minister read the writing on the plate; and the minister rose up and read aloud, that Rāja Yudhishthira had let loose the horse and appointed Arjuna to be its guardian."

It was resolved that Babhruvāhana, being Arjuna's son, should go forth to meet him in a splendid procession and restore the horse; but Arjuna, under some evil influence, refused to acknowledge the Rāja as his son; he even kicked him, and taunted him with inventing a story because he was afraid to fight. Babhruvāhana was then forced to change his demeanour, which he did with great dignity. A desperate battle ensued, in which Arjuna was killed, and all his chieftains were either slain or taken prisoners. Congratulations were showered upon the victor, but his mother, Chitrāngada, swooned and declared her intention of burning herself on Arjuna's funeral pile. In this dilemma, Ulūpi, a daughter of Vāsuki, the Nāga or serpent Rāja, whom Arjuna had formerly married, and who had afterwards entered the service of Chitrāngada, resolved to get from her father a jewel which was in the possession of the serpents, and which would restore Arjuna to life. She accordingly sent a kinsman to her father with the request. His council, however, being afraid of losing the jewel, refused to give it up. On learning this, Babhruvāhana made war upon the serpents and compelled them to give it up. Arjuna was by its means restored to life and reconciled to his son.

The horse then entered the territory of Ratnapura, a city of which name, it will be seen, was situated near Lakvalli in Kadur District. The animal was here seized, but rescued by Arjuna. It next wandered into Kuntala, the country of Chandrahāsa, whose capital we shall find was at Kubattur in Shimoga District. Here also the king was compelled to release it.

The story of Chandrahāsa is a pleasing and favourite romance. He was the son of a king of Kērala, and was born with six toes. While an infant, his father was killed in battle, and his mother perished on her husband's funeral pile. His nurse then fled with him to Kuntala, and when she died, he was left destitute and forced to subsist by begging. While doing so one day at the house of the minister, who is appropriately named Dushta Buddhi, or evil counsel, some astrologers noted that the boy had signs of greatness upon him, indicating that he would one day become ruler of the country. The minister, hearing of it, took secret measures to have him murdered in a forest; but the assassins relented, and contented themselves with cutting off his sixth toe, which they produced as the evidence of having carried out their instructions. Meanwhile, Kulinda, an officer of the court, hunting in that direction, heard the boy's cry; and, pleased with his appearance, having no son of his own, took him home to Chandanāvati and adopted him.

He grew up to be very useful and, by defeating some rebellious chieftains, obtained great praise and wealth for his adopted father, which excited the jealousy of the minister. The latter, resolved to see for himself, paid a visit to Kulinda, when, to his astonishment, he learnt that all this prosperity was due to an adopted son, Chandrahāsa, who had been picked up in the forest years ago bleeding from the loss of a sixth toe. The truth at once broke upon him that it was the boy he had thought to murder. Resolved more than ever to get rid of him, he dissimulates and proposes to send him on an errand to court, which was gladly enough undertaken. A letter was accordingly sent by him to Madana, the minister's son, who was holding office during his father's absence, directing that poison (*visha*) should be at once given to the bearer as he valued his own advancement. For the minister had secretly resolved, as there was no male heir to the throne, to marry Madana to the king's daughter and thus secure the kingdom to his own family. Chandrahāsa, bearing the letter, arrived near the city, where he saw a charming garden. Being weary, he tied his horse to a tree and lay down to rest when he fell asleep.

Now it so happened that this garden belonged to the minister, and that morning his daughter Vishaya (to whom, before leaving, he had jestingly promised to send a husband), had come there with the daughter of the Rāja and all their maids and companions to take their pleasure; and they all sported about in the garden and did not fail to jest each other about being married. Presently Vishaya wandered away from the others and came to the tank, where she saw the handsome young Chandrahāsa lying asleep on the bank, and at once fell in love with him. She now noticed a letter half falling from his bosom, and, to her great surprise, saw it was in the handwriting of her father, and addressed to her brother. Remembering what had been said about sending her a husband, she gently drew out the letter and, opening it, read it. One slight alteration she saw would accomplish her wishes; she accordingly changed the word *vishava*, poison, into *vishaya*, her own name, re-sealed it with a copy of her father's seal which she had with her, and replaced it in the young man's bosom.

When Madana received the letter he was greatly surprised, but as the message was urgent, at once proceeded with arrangements for marrying his beautiful sister to the handsome stranger. The ceremony had just been concluded, with all manner of pomp and rejoicing, when the minister returned. Seeing what had happened, he was struck dumb with amazement. The production of the letter further convinced him that through fate the mistake must have been his own. Suffice it to say that he makes another attempt to get rid of Chandrahāsa, but it so chances that his own son Madana is killed instead; and Chandrahāsa, taking the fancy of the king, is adopted as heir to the throne and married to the princess. Whereon the minister, driven to desperation, kills himself.

Janamējaya.

Before quitting the legendary period, there is yet one tradition demanding notice. During the first twelve years' exile of Arjuna, before visiting Manipur, he had married Subhadra, the sister of Krishna. By her he had a son named Abhimanyu. When, at the conclusion of the thirteenth year of the second period of exile, the Pāndavas threw off their *incognito* at the court of Virāta, the Rāja offered his daughter Uttara to Arjuna. But the latter declining her for himself, on the ground that he had acted as her music and dancing master and she had trusted him as a father, accepted her for his son Abhimanyu, from which union sprung Parīkshit, whose son was Janamējaya. This is the monarch to whom the *Mahābhārata* is recited.

Alleged Janamējaya grants.

Parīkshit, according to a curse, died from the bite of a serpent, in revenge for which it was that Janamējaya performed his celebrated *Sarpa Yāga* or serpent sacrifice. This ceremony, according to tradition, took place at Hiremagalur in the Kadur District, and three *agraharas* in the Shimoga District,—Gauj, Kuppagadde and Begur—possess inscriptions on copper-plates all written in Sānskrit and in Nāgari characters, professing to be grants made by Janamējaya to the officiating Brāhmans on the occasion of the *Sarpa Yāga*. The genuineness of these and other allied grants has been a subject of much controversy among scholars. There is, however, scarcely any doubt now that these grants, though alleged to have been made by the Emperor Janamējaya, are of a date considerably later than his period. The best known of these grants are the Gauj *agrahāra* plates (*E.C.* VII, Shimoga, Shikarpur 45) which were brought to light at the beginning of the last century by Colonel Colin Mackenzie, who made the survey of Mysore, and are said to be mentioned in a *sanad* of 1746 issued by Chennamāji, Rāni of Bednur. They are engraved in an old form of Nandi Nāgari characters and expressed in the Sānskrit language, except for certain Kannada forms in describing the donees. Similar to these are the Kuppagadde plates (*E.C.* VIII, Shimoga ii, Sorab 183). The Begur grant (*E.C.* VII, Shimoga i, Shikarpur 12) belongs to the same class, though no plates are forthcoming, there being available only a copy on paper. Another grant of this kind is *E.C.* VII, Shikarpur 86, discovered at Siralkoppa, whose characters however appear modern. From *E.C.* V, Hassan District, Arsikere 110, we learn that the Brāhmans of Kodangalur claim to have had a Janamējaya grant, but that the Hoysala king Vishnuvardhana offered them a much better village and removed them to Kellangere, otherwise known as Hariharapur *agrahāra*. This was apparently in 1142 A.D., which date seems to furnish some indication of the period to which we can assign these grants. Mr. Rice has published, in the *I.A.* VIII, 89, a grant in precisely the same characters and terms, but dated in Saka 366 (A.D. 444) and attributed to Vīra-Nonamba of the Chālukya family. This afforded a clue to the real date of this grant, its professed date, Saka 366, being obviously a wrong one. Vīra-Nonamba was another name of Jayasimha, the younger brother of Vikramāditya, the Chālukya king, and ruler of the Banavase Province from about 1076 A.D. Mr. Rice was, therefore, inclined to associate these grants with him and published in the same place parallel versions of the two grants to show their substantial identity. Mr. Rice urges that they are not to be treated as "palpable forgeries" in the sense that they are records of grants that were never made, "for most of the villages can still be identified." He accordingly suggests that the grants themselves were probably genuine, but perhaps to some insecurity or instability in the authority making them, they were attributed to a period safely too far removed for criticism. The figures of the Saka years are wrong but there is no forgery about Vīra-Nonamba's grant, and it expressly says that it was written by the highly accomplished (*Ati-Kusala*) Odvāchāri. This and the Begur and Kuppagadde plates are signed by *Ari-rāya-mastaka tala-prahāri.* We know that the title *Vīra-tala-prahāri* was given by Āhavamalla, father of Vīra Nolamba, to the Huliyere Chief Sthīragambhīra, for the bold manner in which he rescued Nolamba's queen from her captors; and the title *Ganda-tala-prahāri* to the Nirgunda Chief, for a feat performed at Kalyāna, the Chālukya capital. These coincidences are, as Mr. Rice remarks, significant.

The four grants above named are said in them to have been made by the Emperor Janamējaya, son of the Emperor Parīkshit of the Pāndava-kula, lord of

Hastināpura, with titles usually applied to the Chālukyas. He is said to have made the grants while on an expedition to the south, in the presence of the god Harihara, at the confluence of the Tunga and Haridra, on the occasion of his performing the *Sarpa Yāga* or serpent sacrifice. These and other data contained in the grants themselves do not suffice to fix up their date. It has been proposed to derive the year from the phrase *Katakam Utkalitam* which immediately precedes the month and day, just in the place where the year should be given if mentioned, by applying the *Katapayādi* system to the first word (*Katakam*) resulting in 1115 (Saka) expired or 1193 A.D. For many reasons, says Mr. Rice this date seems not to be far wrong. The phrase occurs in a slightly modified form with the Saka year, in Vīra Nolamba's grant as well. The day mentioned in the four grants is Monday, the third of the dark fortnight of Chaitra, at the time of *Sankrānti Vyatīpāta*. To this the Gauj grant adds a partial eclipse of the sun. From data supplied to him, Sir G. B. Airy, Astronomer-Royal, calculated that the solar eclipse mentioned occurred on Sunday, the 7th April 1521 (*J. Bo. Br. R.A.S.*, X., 81). But as Mr. Rice remarks he was evidently not informed of Monday being the week day, as the plate on which the Gauj inscription is engraved is broken off at this point. This date, therefore, cannot be accepted. Mr. Rice taking as a guide the period of Vīra-Nonamba, the Chālukya prince Jayasimha, which is known to be towards the close of the 11th century, and assuming that his grant was the model for the others (to which the similar terms and signatures bear witness), allots these to some king suggestive of the Pāndyas and connected with Harihara. These requirements are, according to him, met by the Pāndya kings of Uchchangi. Early in the 12th century, they were governing Konkana (*E.C.* VII, Shimoga i, Shikarpur 99); later on, they were rulers over Nolambavadi Thirty-two Thousand and the Santalige Thousand (*E.C.* VII, Shimoga i, Channagiri 61 & 39). Vijaya Pāndya ruling in about 1166 A.D. to 1187 A.D., for part of the time seems as if independent. The Chālukya power had been just then overthrown by the Kālachūrya usurpation. The Hoysalas, under Vīra Ballāla and the Sevunas or Yādavas of Dēvagiri under Jaitugi, were contending for the possession of the late Chālukya territories. The Chōlas had besieged without success for twelve years the impregnable Pāndya stronghold of Uchchangi and abandoned it,—which Ballāla then captured, reinstating Pāndya on his claiming protection. The Lingāyat revival in the time of the Kālachūrya king Bijjala had spread with alarming rapidity throughout the Kannada country, superseding the Jains and the Brāhmans alike to a large extent from their supremacy. The times were thus full, as Mr. Rice remarks (*E.C.* VII, Introduction, 3) of great political and religious convulsions, which might well furnish ground for apprehension and to the assignment of a fabulous antiquity to these *agrahāra* grants, their real period being the 12th century A.D.

The only other grant of a similar nature that remains to be noticed is the Bhīmanakatte Mutt grant. (*E.C* VIII, Tirthahalli 157.) It is in the Dēvanāgari charac-ters, but contains the signature *Srī Vārāha* (so spelt i the original) in comparatively modern Kannada letter It professes to record a grant made in the 89th year c the Yudhisthira era (=3012 B.C.) the year Plavanga, b the Emperor Janamējaya, born in the Kurukula and c the Vaiyāgrapipāda gōtra, seated on the throne in th Kishkindhanagari,—for the worship of the god Sīta-rām worshipped by Kaivalyatīrtha, disciple of Garudavāhan tīrtha-Srīpāda of the Munivrinda-mathas. The gra consisted of lands in the Munivrinda-Kshētra, whe it says, "our great-grandfather Yudhishthira and t others stayed," and was made in the presence of the god Haribara (where the other above mentioned Janamējaya grants are said to have been made) with pouring of water from the Tungabhadra. As Mr. Rice remarks (*E.C.* VIII, Introduction 1), a comparison with many of the Vijayanagar grants from the same quarter shows so palpably that it is copied from them that no lengthy discussion of the matter is needed. The opening words *Srī-Ganādhipatayēnamah*, the *Jayābhyudaya* prefixed to the *Yudhishthira-Saka*, just as is commonly done to the modern *Sālivāhana-saka*, the titles of the king, his protection of all the *Varnāsrama-dharmas*, a phrase constantly used of the early Vijayanagar kings,—are all specially characteristic of the Vijayanagar grants from the same neighbourhood. The date, Mr. Rice points out, is given as one less than ninety in the Yudhishthira Saka, the year Plavanga. Now it so happens that the Sālivāhana-Saka year 1289 expired is Plavanga. This, therefore, or 1367 A.D., may be conjectured, remarks Mr. Rice, to be the actual date of the grant. And, he thinks, it was probably made by Bukka-Rāya, or perhaps in his reign, by his son Harihara.

Chronology of events.

Regarding the chronology of the events which have been mentioned in the foregoing account of the legendary period, it can only be stated generally, that the destruction of the Kshatriyas by Parasu Rāma is said to have taken place between the Trēta and Dvāpara ages; that an era of Parasu Rāma used in Malabar dates from 1176 B.C.; that Rāma's expedition against Lanka, assigned to the close of the Trēta age, is supposed to have taken place about the 13th century B.C. and the war of the *Mahābhārata* about fourteen centuries B.C. The earliest version of the two epics must have been composed before 500 B.C.

The Purānas.

Closely connected with the *Mahābhārata* is a distinct class of epic works, largely didactic in character, which is designated by the general name of *Purāna*, literally *ancient*. Though the legends composing them are mainly derived from that epic, and are thus later in age than the *Mahābhārata*, there is little doubt that they enshrine much that is undoubtedly ancient, probably traditional history of past and remote ages. It is possible too that they represent as MacDonell suggests "a later form of earlier works of the same class." There is, as a matter of fact, clear evidence for the belief that the Sānskrit account of the dynasties mentioned in some of them—*Matsya*, *Vāyu* and *Brahmānda*—as it now stands in them, is an adaptation of older Prākrit *slōkas*, or verses; and there is some reason for suspecting that the most ancient text was originally written in the Kharōshti script. The chief *Purānas* are eighteen—*ashtā-dasa*—in number and their existence is known from remote times. The *Itihāsa Purāna* is known to the *Atharvavēda* (xv. 6. 11 f.) and to the *Upanishads* (*Chhandogya* vii. 1 & 7) and early Buddhist works, in both of which this is styled the fifth Vēda. Kautilya in his *Arthasāstra* likewise refers to *Itihāsa*, as the fifth Vēda. *Itihāsa* is usually defined as composing six factors, one of which is *Purāna* The *Purāna* should, therefore, have been in existence i some readily accessible form already in 4th century B.C. as it is prescribed as a course of study for kings The Buddhist work, the *Questions of Milinda* (4t century A.D.) and Bāna, the author of *Harsha-Charit* (6th century A.D.), refer to the *Purānas*. Alberuni, th Muhammadan historian of India (1030 A.D.), refers t the eighteen *Purānas*, which seems to indicate that b his time their number had got fixed at "Eighteen Mr. F. E. Pargiter, in his *Dynasties of the Kali Age*, work of supreme value for the study of this subject, h suggested that the *Bhavishya Purāna*, in its early for was the original authority from which the *Matsya, Vāyu,* and *Brahmānda Purānas* were originally drawn, but later became different. He thinks that the *Vishnu* and *Bhāgavata Purānas* are later reductions and that the *Bhavishya Purāna,* in its present form, is of little historical use. The *Matsya, Vāyu* and *Brahmānda,* which grew out of one and the same original text contain, in his opinion, the most reliable historical data. Of these, the dynastic lists of the *Matsya Purāna* are held by him as superior to those contained in the two other *Purānas* though they include interpolations of later date. Mr. Pargiter also suggests that the first compilation of the historical matter may have been made in the reign of the Āndhra king, Yagnasri, about the close of the 2nd century A.D. Whether this is so or not, he thinks it certain that the first compilation was made in the original *Bhavishya* text about 200 A.D., the same being revised about 315-20 A.D. and inserted in one of the *Vāyu* texts. He also postulates a later revision of the *Bhavishya,* about 325-330, which found a place in another *Vāyu* text and in the *Brahmānda,* which two *Purānas* accordingly, have, in his opinion, preserved the contents of the *Bhavishya* as it existed at the time of the second revision.

Mr. Pargiter, in his writings, gives a synopsis of the principal of the earliest Indian royal genealogies as recorded by tradition in the *Purānas* and epics, and he has co-ordinated on the basis of that synopsis all the important traditions which describe the doings of the most ancient kings, so as to present connectedly what can be gleaned from tradition—mainly in the genealogical accounts—regarding the course of events from the earliest times down to the great battle described in the *Mahābhārata.* Myth and tradition suggest, he says, that three different stocks were dominant at first, namely, the Aila stock which began with Purūravas Aila at Allahabad; the Saudyumna stock which held East India; and a third which he calls the Manva stock, which occupied all the rest of India and had its three chief kingdoms in Oudh and North-west Bihar; so that civilization began in the middle of North India. The course of development was determined by the Aila stock. It gradually extended its power over the middle of North India, with the exception of those three kingdoms, and then divided into five tribes named after *Yayāti's* five sons, Yadu, Tūrvāsu, Druhyu, Anu and Puru. The Purus or Pauravas held first the lower Ganges-Jumna doab and ultimately dominated the Ganges-Jumna plain and as far east as south-west Bihar. The Yadus or Yādavas gradually occupied all the country from the lower Jumna to Gujarat and Berar. The Anus or Ānavas held at first the North Ganges-Jumna plain, but one branch gradually forced the Druhyus, who were on their west, up into the N.-W. Frontier and out beyond that, and themselves occupied the Punjab, while another branch invaded East Bihar and ultimately ruled as far as the Ganges delta and Orissa. The Tūrvāsus played no important part.

Thus in time the Ailas dominated the whole of North India (except the three Manva kingdoms in Oudh and North-west Bihar) and the north-west portion of the Deccan. The Manva stock played no decisive part except at one period, when Sagara, King of Oudh, rescued India from the ravages of the Haihaya branch of the Yādavas and of foreign hordes from the N.-W. Frontier; and it ultimately retained only those three kingdoms. The Saudyumnas virtually disappeared. All these changes are traced out according to tradition.

The dominion of the Ailas is what is known as the Aryan occupation of India, so that Aila means Aryan; and the so-called Manva stock seems to declare itself Dravidian. Indian tradition knows nothing of an Aryan invasion of India from the N.-W., but makes the Aila or Aryan power begin at Allahabad and gradually spread out all around except over Oudh and North-west Bihar. Yet myth and tradition suggest that Purūravas, the Aila progenitor, came originally from, or from beyond, the middle Himālayan region, that is, that the Aryans entered from Tibet. Certainly that north region has always been the sacred region of the Indians, while the extreme N.-W., had no ancient associations or memories for them, such as would have existed if the Aryans came from that quarter.

Though Mr. Pargiter remarks that the Tūrvāsus played no important part, it is worth noting here that the Second Vijayanagar dynasty begins with Tūrvāsu. Probably the Tūrvāsus occupied the South. Earlier still the Kalinga account of the origin of Eastern Gangas states that Tūrvāsu, the son of Yayāthi, being without sons, practised self-restraint and propitiated the river Ganga, the bestower of boons, by means of which he obtained a son, the unconquerable Gāngēya, whose descendants were victorious in the world as the Ganga line. (I.A. XIII. 275).

The deductions drawn by Mr. Pargiter are too far-reaching to find unreserved acceptance from all Indologists. Among others the late Sir John Fleet and Dr. Keith have taken exception to some of them. There is no doubt, however, that Mr. Pargiter has obtained for the study of the *Purānas* a place in Indian research work and by his own valuable labours proved that the *Purānas* are not altogether worthless for historical purposes.

The Eighteen *Purānas*, as will be seen, refer primarily to kings and dynasties of Northern India. The Southern *Puranās*, which are many, generally trace their origins to one of the eighteen *Purānas*, and include accounts of local dynasties and kings. They have not yet been examined with the same critical care with which the "Eighteen" have been studied. Some of these *Purānas* will be found referred to in the accounts of the places to which they refer themselves.

CHAPTER III.

ARCHÆOLOGY OF THE HISTORICAL PERIOD: EPIGRAPHY.

Epigraphical records of the State—their character and extent.

THE State is rich in epigraphical records, almost every village in it of any importance having some few in it. Altogether over 14,000 inscriptions have been discovered in the State and many more are being found every year. They come from almost every part of the State. They have been, for the most part, included in the twelve volumes of the *Epigraphia Carnatica* issued by Mr. Rice under the authority of the Government of Mysore; the more recent discoveries are referred to in the Reports of the State Archæological Department of the last twenty years, and supplemental volumes are being projected for their publication (see Vol. IV, Chapter VIII, Section: *Archæological Department*). In the absence of other direct sources of history, they form its chief bases. Their importance is the greater because they incidentally furnish data of great historical value while their primary subject is to record grants for religious or other purposes. Inscriptions proper are really official notifications of a more or less public nature, dated or undated, reciting facts, simple or complex. They are usually found engraved and not written on stony surfaces or metal plates, being intended to be permanent records of the matters to which they refer. In the generality of cases, in this State they are found on natural rocks, on prepared pillars o slabs set up at the spots dedicated, on temple pillars an walls and on the gateways of forts or other buildings o on metal plates. The Asōka inscriptions in this Sta are found engraved on the natural horizontal surfa of the rock, in three places near to one another in the Molakalmuru Taluk. The most perfect is on the top of a big boulder or gneiss at the north-west base of a hill called Brahmagiri. The Sātakarni inscriptions at Malvalli in the Shikarpur Taluk, Shimoga District, are found engraved on a pillar at that place. The fine Kadamba inscription at Tālgunda is also on a pillar. Most of the Ganga inscriptions are on copper-plates, but there are stone ones as well, *e.g.*, the Avani stone fragment (*E.C.* X, Mulbagal 263), the Sirigunda stone inscription (*E.C.* VI, Chikmagalur 50), Talkad stone inscriptions, etc. The Rāshtrakūta inscriptions in Mysore are not infrequently found engraved on cruciform stones, very artistic in appearance, and quite different from any others. The upper arm is deeply bevelled, and from one end to the other of the cross tree is engraved a large plough, a characteristic symbol of *rāshtrakūtas* or rural headmen. A typical example of their records is the excellent stone inscription at Māvali. The Chōla inscriptions, unlike those of other dynasties, instead of being on separate slabs of stones set up at the site of a grant, are mostly found inscribed on the basement and outer walls of temples in long single lines that go right round the building. The earlier ones in Mysore are generally in Kannada, but the majority are in Tamil, and there are some in the Tamil language but in Kannada characters. The Hoysala inscriptions, which cover a wide range from Tanjore in the South to Sholapur in the North and from Coorg in the West to the East Coast in South Arcot, are mostly found engraved on prepared slabs of black hornblende, and are remarkable for their beautiful and artistic execution, the whole being so skilfully engrossed that, notwithstanding ornamental flourishes and pictorial initials, no space is left for the insertion of a single additional letter. For a typical example, the Hoysala stone inscription at Sravana Belgola, in Hala

Kannada characters and Sānskrit language, may be mentioned. The Vijayanagar inscriptions are nearly as numerous as those of the Hoysalas. Their inscriptions are to be found on temple walls and floors, on detached slabs, rocks, etc. Their copper-plate grants are numerous. Inscriptions of minor dynasties are usually on detached slabs, planted erect; for example, the Sēnavāra stone inscription at Kanati (*E.C.* VI, Chikmagalur 76) with the serpent flag and lion crest cut out at the top. Inscriptions, usually short, have been found in this State, as elsewhere on the pedestals of images and statues. Numerous short inscriptions recording the visits of pilgrims to places of pilgrimage are also known. For example, at Sravana Belgola, there are numerous inscriptions of this kind, thus establishing the antiquity of this sacred place. *Vīrgals*, *Sati* Stones and Descriptive Labels underneath figure sculptures and statues have been found at many places, the last at Belur, Halebid, Sravana Belgola, etc. All these come under the head of "inscriptions" and it is to them we owe much of our present knowledge of the ancient history of Mysore and parts of Southern India adjoining it. Inscriptions on metal are generally on copper-plates of a convenient size, strung together on a metal ring, which is secured with an impression in metal of the royal seal. Being portable, these can be secure when inscriptions on stone have disappeared.

Languages used in inscriptions.

The chief languages used in inscriptions in this Stat are:—Sānskrit, Prākrit, Kannada, Telugu, Tamil an Grantha. In one inscription, found in the Shimog District, the Marāthi language is found mixed up wit Sānskrit. An epigraph at Jōdi-Manganhalli, Bangalo Taluk, is partly in Dēvanāgari and partly in Kannad It appears to be dated in 1677 A.D. and seems to reco a grant of a village by Sivāji, the great Mahratta chi tain. The Asōka inscriptions found in the State are the Prākrit, of the Māgadhi variety, with some local peculiarities; while the Kadamba inscriptions of Sivaskandavarman on the Malvalli Pillar, Shimoga District, dated about 250 A.D., are in the Mahārashtri form of the Prākrit language. The Sātakarni Haritīputra inscription on the same pillar, dated about 150 A.D., is also in Prākrit. A worn-out Malayālam inscription has been discovered near the entrance known as Akhandabāgilu, at Sravana Belgola. About fifteen inscriptions engraved in Gujarāti characters have been found on the pillars of a *mantap* opposite the great image Gommatēsvara at Sravana Belgola. There are two inscriptions in Burmese characters on a Burmese Bell at the Bangalore Museum. The Bell apparently belonged to a Buddhist temple in Burma and was presented to the Museum by a military officer in 1906. It is dated in the 2377th year of the Buddhist era and records its gift by the abbot of Padatawya to the pagoda standing on the Uttoranag Hill, in which the relics of Buddha were enshrined. The work of carving it is said to have been completed in 1195 of the Burmese era. Another Burmese inscription is to be found on the Burmese Bell hung in the Residency compound, Bangalore. It is dated in the 2415th year of the Buddhist era, of the 1223rd year of the Burmese year, and the 435th year inaugurated by the King Mohuyinhmindaya. The bell was cast in 1871 and suspended before the Kyantlawgyi pagoda in Mandalay Fort by a Burmese couple. On the taking of Mandalay, it was brought over by the 81st Pioneers to the Residency. A Latin inscription on a bell at one of the temples in Nagar states (*E.C.* VIII, Nagar 78) that it was made at Amsterdam in 1713 A.D. and is therefore Dutch in origin. It is one of those carried away by Tīpu Sultan from the Christian Churches of Kanara and Malabar. These Burmese and Latin inscriptions, however, do not belong to this State, but have been brought into it in comparatively recent times. Arabic and Persian inscriptions are by no means uncommon in the State. There are many in and about Seringapatam; some at Kolar and Tumkur; a few in Shimoga; and one on the bund of the Halebid tank in Hassan District. Some of the inscriptions at Seringapatam are in Arabic with Persian translation interlined. Some are in Arabic and some in Persian. Of these, the Arabic and Persian inscription of Sultan Muhammad Ādil Shah, son of Ibrahim Ādil Shah of Bijāpur, dated in 1632 (Shikarpur 324), is a fine one and records the erection of a fort at the Māsūr Madaga tank. An inscription partly in Persian and partly in Kannada is Channagiri 43, dated 1053 A.D. (*E.C.* VII). The Webbe monument, dated 1804, at Seringapatam (*E.C.* III, Seringapatam 26) is partly in English and partly in Persian. The Kannada inscriptions include those in Hala Kannada as well. Telugu inscriptions abound mainly in Kolar and Bangalore Districts. Most of them are in the Kannada script. Tamil inscriptions are to be found only in the Kolar, Mysore and Bangalore Districts. They are usually in Tamil or Tamil-grantha characters. Some, however, are to be found in the Kannada script, though in the Tamil language. As regards Sānskrit inscriptions, some have been found in the Nandi Nāgari characters, which was at one time more commonly in use in the State.

Eras mentioned in inscriptions.

In respect of the eras mentioned in the inscriptions of the State, in the Asōka inscriptions, the number of years since the death of Buddha are mentioned. In later inscriptions the regnal years of the kings referred to in them are given. The Sātavāhana inscriptions are, according to the practice of that early period, dated according to the seasons, besides the regnal years,—thus in one inscription (*E.C.* VII, i. Shikarpur 263) we have the description "in the second fortnight of the hot season, the first day of the first year." Others are in the astronomical Kaliyuga reckoning, which is supposed to date from the *Mahābhārata* War in 3102 B.C. This era was in force until Varāha Mihira (505 A.D.) first introduced the use of the Saka era into astronomical works. The Saka era is found most generally used in the inscriptions of the State. The reckoning of this era begins with the vernal equinox of the Kaliyuga year 3179 or 78 A.D. As the counting, however, is by completed years, the year 1 begins with the vernal equinox of Kaliyuga 3180 or 79 A.D. In Southern India it is employed together with the *luni-solar* calendar; though in Bengal it is generally used with the solar calendar. The Chālukya-Vikrama era is mentioned in several Chālukya inscriptions found in the Shikarpur Taluk. (*E.C.* VII. 70, 77, 87, 90, 98, 99 etc.) It was introduced by Chālukya Vīkramāditya VI and began with the first year of his reign in Saka 998, Rākshasa. This era is different from the Vikram samvat or the so called Vikram era, which is reckoned from the vernal equinox of the year 57 B.C. and the completion of the Kaliyuga year 3044. According to Sir John Fleet this era was founded by Kanishka, in the sense that the opening years of it were the years of his reign. (*J.R.A.S.* 1905 and 1907). Sir Vincent A. Smith entirely disagrees from this view. He dates Kanishka in 125 A.D. The Buddhist and Jaina eras date respectively from the deaths of Buddha and Mahāvīra, which are themselves more or less uncertain. Sir Vincent Smith, the latest writer on the subject, assigns 487 B.C. for the death of Buddha, and places that of Mahāvīra a few years previously but the recognized dates for these events are 544 B.C. and 527 B.C. respectively. "There are probably few writers, if any," says Sir John Fleet, "who would now care to maintain 543 B.C. as the date of the death of Buddha; that is simply a Ceylonese invention of about the twelfth century A.D.

Dates proposed more recently are 477, 508 and 487 B.C." Sir John himself inclines to the view that 482 B.C. is "the closest approximation to the truth that we are likely to attain." (*J.R.A.S.* 1906, 984.) Professor J. Charpentier favours 478 B.C., while the *Cambridge History of India* adopts 483 B.C. (see also *I.A.* 1914, 118). Charpentier thinks that Mahāvīra's death occurred in 468 B.C. Among some inscriptions in Grantha and Tamil characters found on some of the images in the *matha* at Sravana Belgola, a few are found dated in both the Mahāvīra and Saka eras. The Muhammadan inscriptions are in the Muhammadan or Hijra era. (*E.C.* X, Kolar 74 and *E.C.* VII, Shimoga 324). A stone inscription at Mattikere near Bangalore is dated both in the Saka and Christian eras. Usually in mentioning the era or the regnal year, inscriptions mention the year, the month, the day, etc., which enable calculations to be made even to an hour the exact occasion of the framing of the particular record. The Gauj Agrahāra copper-plates (*E.C.* VII, Shikarpur 45) appear to be dated by the *Katapayādi* system which yield Saka dates. Tīpu's Persian inscriptions are dated by the system of *Abjad* which yield Hijra dates. As many standard works are now available for computing Hindu and Muhammadan dates, it is unnecessary to pursue this subject further here.

The value of inscriptions.

The chief value of these inscriptions consists in the fact that they enable us to build up the history of the past, which has been traced back to the 3rd century B C. and which but for them, owing to the lack of historical works, would be a perfect blank. Thus the story of Asōka's connection with Mysore, the rule of a line of Sātavāhana kings, who were probably Buddhists in religion and the existence of Kadamba and Ganga dynasties of kings who bore honourable rule in the State for some centuries together have all been made possible by the inscriptions collected and deciphered in it. Similarly, the extent of the Pallava rule in Mysore, of its conquest by the Chōlas, of Hoysala dominion and rule in it, and of Vijayanagar sway over it and the semi-independent or subordinate rule of many a small principality or chieftainship in it, and many facts relating to the present ruling dynasty are indisputably proved by the inscriptions found in the State. Besides the direct light thrown on the rise and fall of kingdoms and dynasties in it, we have a vast variety of detail, about the country and the people, their manners and customs, their religions and philosophies, their superstitions and beliefs, their fasts and feasts and an infinite variety of social practices are to be found enshrined in them. But for them, the history of the State for many a century would be a perfect blank, difficult to fill, even in outline, from any other source or authority. In inscriptions we have incidentally pedigrees and succession lists of kings, chiefs and religious heads. Thus the *Sravana Belgola* inscriptions contain lists of *Pattāvalis* which give us much valuable information of early Jain *gurus*. The Ganga inscriptions give us lists of Ganga kings; the Chola, Hoysala and Vijayanagar inscriptions give similar lists of kings (*Vamsāvalis*) which apparently were taken from some known source—say, a sort of public record office. Apparently this pedigree writing seems to have commenced, so far as inscriptions are concerned, as a well recognized practice from about the 9th century A.D. The Chola inscriptions even speak to the maintenance of what would to-day be called Day Books in the Royal office in which the events were written up from day to day as they occurred. In some instances, the inference is possible that there were even dynastic archives or chronicles, from which the relationship of one dynasty to another was linked in the inscriptions. The writer of the Ganga lithic inscription (11th century A.D.) at Nagar (*E.C.* VIII, Nagar 35) is very near telling us that he had a family pedigree of the Gangas before him as he composed that inscription when he tells us that Padmanabha's sons' line is the Ganga line—*tad anvayō gangānvayah*.

The genealogical or dynastic lists maintained by him should have furnished the long account he gives of the Gangas in this inscription. The occasion which rendered this account necessary, indicates the maintaining of such dynastic lists. The account occurs in an inscription of Nannisāntara dated in the reign of the Chālukya king Tribhuvanamalla, to whom it refers as ruling. In giving an account of the Sāntaras, in order to set forth the descent of Vīramahādevi, the wife of one of the Sāntara kings, a detailed history of the Gangas is given. The reason for such an insertion of the Ganga genealogy in an account of the Sāntaras is not far to seek. After a rule of about nine centuries, the Ganga sovereignty had in recent times been overturned by the Chōlas. On a princess of this distinguished Ganga family being married to the Sāntara king, her sister also being married to the representative of the Pallava kings, the occasion was specially appropriate for describing their long and glorious descent. Such a course would have been possible only if dynastic lists had been maintained. The account is in general agreement with what we learn from other sources and is supported by the numerous inscriptions which have been discovered of Gangas in all parts of Mysore. Similarly in the case of the Sāntaras, several inscriptions included in *E.C.* VIII, Shimoga ii (Nagar 35, Tirthahalli 192 and Sagar 159, dated in 1077, 1103 and 1159 A.D. respectively) trace back the line to Raha, an immigrant Chief from Muttra and give (in 1159 A.D.) an unbroken succession of fifteen generations from Hiranyagarbha Vikrama Sāntara, before whose accession there are interruptions in the genealogy. The setting out of such long lists would only be possible on the basis of the maintenance of dynastic lists by the families concerned or by their bards.

The relationship of the early Vijayanagar kings to the Hoysala dynasty seems to be referred to in the statement that the Vijayanagar Kings called Dwārasamudra *Jīrna bīdu* in that they repaired the temples at Halebid and other places during the reign of Dēva Rāya. (*Mysore Archæological Report*, 1907). The mention by feudatories of their paramount chiefs and their succession shows that they should have kept an accurate record of the same. These indicate the maintenance of dynastic lists and chronicles which have not come down to us, but which are clearly referred to in inscriptions.

Materials used for recording inscriptions.

As regards the materials used for recording inscriptions, they fall under the two broad heads of (*i*) Metals and (*ii*) Substances other than metals. Gold, silver, bronze and copper are commonly the metals used for engraving inscriptions on. On gold, we have short inscriptions of the Mysore kings on valuable articles presented to the Tirupati temple. These include a gold-plated umbrella, two silver vessels and a silver-plated elephant *vāhana*. All of them bear inscriptions which show that they were presents from Krishna Rāja Wodeyar I (1713-1731) and Chāma Rāja Wodeyar VII (1731-1734). The inscription on the *vāhana* is dated in 1726 A.D. Inscriptions on two gold ornaments in the Mēlkote temple record that they were presents from Chikka Dēva Rāja Wodeyar. Similarly the two gold ornaments presented by Krishna Rāja Wodeyar III contain inscriptions recording their gift to the Mēlkote temple. Other inscriptions on a dozen silver vessels in the same temple record their gift by Muddulingamma, the lawful wife of Krishna Rāja Wodeyar III. Two other silver vessels in the same temple bear inscriptions in the Kannada language stating that they were presents from Tīpu Sultan. An inscription on a silver pitcher in the same temple records the fact that they were gifts by the well-known Rāmāyanam Tirumalāchārya, the poet-composer of inscriptions and musician, who lived about 1720 A.D. All these records are commemorative and dedicatory and as such were intended to be long preserved in the temples to which they were given. The large majority of the seals attached to the copper-plate records, noted below, are of bronze, as copper by itself could not bring out the details of the device and legends as clearly as may be desired. Most of the extant inscriptions on metal are found engraved on sheets of copper, varying in size and in number. One is 8½″ by 4½″, another 8¼″ by 2¼″, a third 8¼″ by 2″ and so on. The copper-plate inscription of Srī-vīra Sōmarāya Wodeyar, Chief of Ummattur, dated in 1463 A.D. is, for example, engraved on one plate. The spurious Tondavadi copper-plates, which profess to have been issued in the reign of the Vijayanagar King Harihara, are two in number and unequal in size. Two sets of copper-plates of Krishna Rāya, the Vijayanagar King, found at Triyambakapura, Gundlupet Taluk, dated in 1516 and 1521 A.D., are three sheets each. The Māchenahalli plates of the Sāntara King, Jayasangraha, dated in about 700 A.D., are three in number. The copper-plate of Achyuta Rāya, dated by mistake in Saka 1545 instead of 1455 (*i.e.*, 1533 A.D.) settling a dispute between Dēvāngas and Sāles is on one plate. The plates of the Chālukya King Kīrtivarma II, dated in Saka 671, are five in number, the first and last plates being inscribed on the inner side only. The plates of the Ganga King Mādhavavarma, dated about 400 A.D., are five in number. The Dalavāyi Agrahāra grant (*E.C.* III, T.-Narsipur 63) dated in 1759 A.D., is a voluminous grant on 16 copper-plates. The Tonnur grant (*E.C.* III, Seringapatam 64) dated in 1782 A.D., is on 15 copper-plates. The shape of the plates also varies from grant to grant: not only because of the length of their contents but also on account of the fashions prevalent in different parts of the country and in different periods of time. Sometimes, too, a plate is engraved on only one side; sometimes, on both sides. Occasionally, where more than one plate is used, the plates are numbered. So far, however, no plate with the lines numbered has been found, though a few lithic inscriptions with the lines numbered have been found. Where a record covers more than one plate, it was apparently the custom to string all the plates together by one or two copper rings, passing through round holes, in imitation apparently of palm leaves strung together by threads. The size of these rings varies with the number of plates, etc. The plates of the Ganga King, Mādhavavarma, are strung together on a ring which is 3″ in diameter and ¼″ thick, and has its ends secured in the base of an oval seal measuring 1¼″ by 1″. The seal authenticates the donation referred to in the plates. Fixing the seal was the customary mode of giving royal sanction to the grant. The seals found on copper-plates are of varying kinds, some being highly elaborate, others exhibiting only devices, or legends or sometimes again both of these. The principal, if not the sole, device used was the *lānchhana* or crest, which was generally something other than what was used on the *dhvaja* or banner. But the same device was used on lithic inscriptions and coins as well by the dynasty concerned. This device usually took the form of some animal; a bull, a boar, a lion, a tiger, a fish, the bird-man Garuda, the monkey-god Hanumān, etc. Occasionally it was used on shields as well, though at present there can be cited to that effect only one indication, which is found in a lithic inscription at Belagāmi, where in the sculptures, showing a battle scene in the bottom compartment of that stone, the shields on the right side distinctly bear animals, which are apparently in one case a lion and in the other a boar. A few examples of devices may be usefully added here. Thus, the seal on the Ganga plates of Mādhavavarma III referred to above bears in relief a standing elephant which faces the proper right. The Ganga copper-plates of Narasapura (*E.C.* X, Kolar 90) also bear the same seal. The elephant was the favourite Ganga device. The Hoysala device on copper-plate grants shows a dead tiger and the rod (as in *E.C.* IX, Bangalore 6). The Hoysala crest on temples exhibits, however, a free standing group of Sala, the founder of the dynasty stabbing the tiger (as in the Vīrabhadra temple at Halebid) and perhaps finishing it off with his dagger (as in *E.C.* V, Belur 171). The seal of Chikka Dēva Rāja Wodeyar, the Mysore King, was the figure of a boar standing to the left. The copper-plates of the Chalukya King, Kīrtivarma II, referred to above, which are five in number, are strung on a ring which is 4¾″ in diameter and ½″ thick which ends in the base of an elliptical seal measuring 1½″ by 1¼″. The worn-out seal shows the boar on it rather indistinctly. In the Inām Office plate of the Vijayanagar King Harihara II, the upper portion of the seal is occupied by the sun and the crescent moon with a dagger between, while in the lower portion, the legend *Sri-Vīra-Harihara Sri* is engraved in three lines in Kannada characters. On the seal of the ring on which the Kadamba Hire Sakune Plates (*E.C.* VIII, Sorab 33) are strung, the King's name *Sri-Mrigēsvara Varmani* is also to be seen. Some copper-plates are found further authenticated by what purports to be more or less the autograph signature of the king or chief issuing them. These are accompanied sometimes by marks intended to represent the sign manual of the king. The signatures are sometimes in characters different from the body of the record. The Virupāpura copper-plates of the Vijayanagar King Harihara II are signed *Sri Virūpāksha* in Kannada characters. (*E.C.* VIII, Tirthahalli 201). The Tūdūr copper-plates of the Vijayanagar King, Dēva Rāya II, are signed *Sri Virūpāksha* in Kannada characters. (*E.C.* VIII, Tirthahalli 200.) The Puttigematha copper-plates of Kēladi Sadāsiva Rāya Nāyaka, dated in 1575 A.D., are signed *Sri Sadāsiva* in Kannada characters. (*E.C.* VIII, Tirthahalli 204). The Puttigematha copper-plates of Vijayanagar King, Dēva Rāya III, dated in 1463 A.D., are signed at the end *Sri Virūpāksha* in Kannada characters. (*E.C.* VIII, Tirthahalli No. 206.) Numerous copper-plates in possession of the Kavaledurg Mahant Matha (*E.C.* VIII, Tirthahalli 40 to 99) are regularly signed by the Kēladi chief *Sri-Venkatādri*, *Sri-Sadāsiva* and *Sri-Vīrabhadra.* A copper-plate inscription of the Vijayanagar King Sri Ranga Rāya, dated in 1534 A.D., is signed by the King at the end in Kannada characters—*Sri Virūpāksha.* One of the Vijayanagar Kings, Venkatapathi Rāya I, dated in 1589 A.D., is signed by him *Sri Venkatēsa* in Kannada characters. The copper-plate inscription of Nārāyana Wodeyar, nephew of the Vijayanagar King Harihara II, dated in 1397 A.D., has the sign of Nārāyana Wodeyar as *Triambaka.* A copper-plate of the Mysore King Dodda Dēva Rāja Wodeyar, dated in 1663 A.D., has at the end of it the King's signature *Sri-Dēva-Rāja* in Kannada characters. One of Chikka Dēva Rāja Wodeyar, dated in 1675 A.D. has at the end, the King's signature in Kannada character *Sri-Chikka Dēva Rājah.*

Stone inscriptions are called *Silā-sāsana* or *Silā-lipta* (*e.g.*, *E.C.*, Kolar 74 and 72). Another name is *Kallu Sāsana*, stone charter (*E.C.* IV, Hassan 18). *Vīrakal*, hero-stone (*E.C.* VIII, Sorab 18) and *Vīra-Sāsana*, charter or record of heroism (*E.C.* VII, Shikarpur 144) are names given to inscriptions on stones recording grants for heroism displayed. Copper-plates are commonly known as *tāmra-sāsana* (copper-inscription) or *tāmra-pattika* (copper-tablet). (*E.C.* VII, Shikarpur 29). A grant to a Siva temple is called a *Siva-sāsana* (*E.C.* VII, Shimoga, Shikarpur 103, dated in 1149 A.D.). Thus grants in favour of the Kēdārēsvara temple at Balagāmi are called *Siva-sāsana*, *i.e.*, a *Sāsana* recording a work of *Siva-dharma* referred to in it (*e.g.*, *E.C.* VII, Shimoga, Shikarpur 99 of 1113 A.D.). Similarly most of the Jain inscriptions apply the words *Jina-sāsana* to them. (See *Inscriptions at Sravana Belgola*, New Edition, *et passim.*) A *sāsana* which limits the contents of a former *Sāsana*, is called a *Koretaya-sāsana*, *i.e.*, because certain limitations and conditions are mentioned in it. (*E.C.* VI, Kadur, Tarikere 43 dated 1210 A.D.) Speaking of the spoken word of the general Amrita, Tarikere 45 dated in 1196 A.D., *E.C.* VI, Kadur, says :—

> "What he said was in one place like a *copper-sāsana*, in another place like a *stone-sāsana* ; in giving and protecting he was like a *nara-sāsana* (or human *sāsana*), while the tongue that uttered his praise was a permanent *copper-sāsana*."

The writer of a copper-plate was known as a *Kavi-sāsana* (See Chapter V, *Literature*). Seringapatam 119, dated in 1108 A.D., (*E.C.* III) which records a grant of land, shows clearly how inscriptions were usually got ready for inscribing on plates or stones. An inscription is called a *lēkana*, or if the Tamil form is meant, *ilēkana*, properly *lēkhana*, writing. It was the work of one *Sēnabova*, the modern Shanbhog or village accountant. It was put in the stone by another *Sēnabova*, and incised by a stone-mason. This indicates the probable usual method of procedure in the case of inscriptions. The composition was the work of some *pandit* or court-poet. Thus the composer of Tarikere 45 (*E.C.* VI) dated in 1196 A.D. was Jannaya "the friend of good poets." It was written out on the stone or copper-plates, either by himself or by some other educated man, from the copy supplied, and finally engraved, if on stone, by a stone mason or carpenter, or if on copper-plates, by a coppersmith or other worker in metal. Thus, the writer of Tarikere 45 is described as Mahādēvanna's disciple Nakanna, while the engraver calls himself "the confounder of titled engravers the sculptor Mallōja" (*E.C.* VI, Kadur). The practice is made clearer from the statements recorded in various other inscriptions—such as Seringapatam 64 dated in 1722 A.D., Mandya 70 dated in 1276 A.D., Tirumakudlu-Narsipur 63 dated in 1748 A.D., etc., etc. It was thus usual to give the name of the composer of the inscription, the engraver, and the executant and the witnesses to it. Nanjangud 89 (*Circa* 16th century) and 139 (about 915 A.D.) call an inscription as an *ōle* and the boundaries mentioned in it as written on an *ōle*, *i.e.*, a palmyra leaf book. These are indications of the material used for records or copies, and the statements may be collated with what is stated above. T.-Narsipur copper-plate grant was, we are told, written by the Mysore King, Dēva Rāya, in his own hand, in Ārya letters and sealed with the Earth and Boar seal. There is reason to believe that there were court engravers, who signed themselves "Visvakarmāchārya," and as their signatures appear both in the copper-plates of Kadambas and Gangas, it has been surmised that they passed from the service of the Kadambas to the Gangas (*E.C.* IV, Mysore ii, Intd. 7). Part at least of the work of the engraver of a lithic inscription was to beautify the slab to be inscribed upon. For instance, the slab on which Sravana Belgola 327 dated 1181 A.D. is inscribed, has an elegantly carved semi-circular top in the middle of which is a seated Jina figure, flanked by male Chauri-bearers with an elephant to the right and a cow and a calf to the left (Inscriptions at Sravana Belgola, New Edition). Sometimes inscriptions on stone (as for example, those of the Kēladi chiefs, see *E.C.* VIII, Sorab 65) are signed at the end by the granter. Copper-plates are almost invariably authenticated, as stated above, by the signature of the kings issuing them. These copper-plates usually record grants to private parties whose title-deeds to immoveable property they really are. They are thus donative charters and as such pass into the hands of private parties immediately they are issued. One reason why their existence becomes known is that they are invariably brought out to support some private claim or other before public authorities. Some have been found buried in fields (as the Kadamba Hire Sakuna plates, mentioned in *E.C.* VIII, Sorab, 33), others (such as the Dalavāyi Agrahār grant) have been discovered at the bottom of disused wells, still others hidden in the walls and foundations of buildings. From their very nature, these grants are likely to pass from hand to hand and altogether get, in course of time, entirely disconnected with the places to which they actually relate. Thus, the so-called Vakkal̆ēri plates of the Chālukya King, Kīrtivarman II, dated in A.D. 757, relate to a place on the north bank of the Bhīma, near Sholapur. They, however, were found in the village of Vakkalēri in Kolar District, far away from the place of the grant. Similarly the Ganga plates of the 7th year of Srīpurusha, 733 A.D., found at Gubbi, in the present Tumkur District, refer to Ballānavolal, in the district of Keregodu, identical with the village of that name in the present Mandya Taluk of Mysore District. Several of the boundary villages mentioned in the plates are still in existence. Thus, while a stone inscription might fix up the sovereignty or other jurisdiction of any king or chief at the place where it is found, a copper-plate, on account of its transferable character, cannot do this, unless the places mentioned in it are actually identified. To obviate the inconvenience caused by the naming of these plates after the places where they are found, it has been suggested that it would be better to name them (and re-name all the old ones as well) after the names of the places to which they relate. Thus, the very Vakkalēri plates above referred to would, if this classification be adopted, be called the Sulliyūr grant.

On a bronze pillar in front of the Venkataramana Temple at Govardhanagiri (*E.C.* VIII, Sagar 55) there is an inscription, which among the inscriptions on metal, stands out by itself. It records the grant of the village of Kenchanahalli as an *agrahāra* by Kēladi Sadāsiva Rāya Nāyaka to Udipi Krishna Dēva, Paramahamsa Vādirājatīrtha Srīpāda, and Raghunidhitīrtha Srīpāda of Bankapur, dated in the reign of the Vijayanagar King Tirumala Rāya, 1571 A.D. Chief among the substances other than metal on which inscriptions are found is stone. The devices and symbols—*i.e.*, the dynastic crest, the Linga, Sun and Moon—are usually sculptured in relief, while the inscription itself is engraved. The Muhammadan inscriptions are nearly always carved in relief.

Three inscriptions of the 15th century, found on the beams of the enclosure surrounding the Gommatēsvara, on the Vindhyagiri, at Sravana Belgola, are *written in ink*, perhaps the only inscriptions of the kind found in the State.

Stone inscriptions are, as stated above, called *silā-sāsana* and *silā-lipta* and are usually fixed up in particular places. The chances of their removal from place to place as in the case of copper-plates are not great. But those built into temple walls, running through temple walls, have shown a tendency to get scattered when the temples containing them have been pulled down and repaired. Many examples of this kind can be quoted from the inscriptions at the Kolāramma temple, Kolar, and elsewhere also in that and other Districts. Inscribed slabs thus displaced have been sometimes carved out into images. Thus in the Ānjanēya temple at Benakankere, Turuvekere Sub-Division, an inscription has been found on both sides of the image of Ānjanēya. The image has been carved out of a thick inscribed stone of the Hoysala period, the front face being made into the image and the inscribed sides left as they were. Another instance is that of the Jain image carved out of an inscribed slab at Sankigatta, Bangalore District. The inscription is of the period of the Hoysala King, Narasimha I (1141-1173) and the image of Vardhamāna carved out of it is of a later date. A Chōla inscription is engraved on the back of a figure of Hanumān enshrined in a temple at Chēlur. It is a Tamil record, dated in 1084 A.D., referring itself to the Chōla King Kulōttunga I. The fragmentary nature of the epigraph, which is wanting in portions at the sides, top and bottom, affords clear evidence of the image having been carved out of the inscriptive stone. (See *M.A.R.* 1921, Para 12.) Many other instances of inscribed stones or slabs having been converted into pedestals of images, jambs of doorways etc., can be easily quoted.

Stone inscriptions are found on rocks; on isolated monolithic columns and pillars; on the walls of caves; on pedestals and other parts of images and statues, sometimes of colossal size; on walls, beams, pillars, pilasters and other parts of temples; and on specially prepared slabs and tablets, sometimes built into the walls of temples and other erections, sometimes set up inside temples or in their courtyards, or in conspicuous places in village sites and fields, where in process of time they have sometimes become buried. Numerous instances of most of these kinds of stone inscriptions can be easily given. The Humcha stone inscription, dated in 1077 A.D., for instance, is on a stone in the yard of the Panchabasti. (*E.C.* VIII, Nagar 35.) The Kāvadi inscription, dated in 420 A.D., is on a stone near a private house. (*E.C.* VIII, Sorab 523.) The Kāntanahalli stone inscription is rather interesting as it is a signed one. (*E.C.* VIII, Sorab 55, dated in 1571 A.D.) A Tamil inscription of about 1170 A.D., on a stone set up near the Malur bridge, records the grant of land to the local temple. (*M.A.R.* for 1909, Para 79.) Instances of this kind can be easily multiplied. It ought to suffice if only a few additional points are mentioned. Thus amongst the most noteworthy inscriptions on rocks are those of Asōka at Brahmagiri, Siddāpura, and Jatinga-Rāmēsvara in Molakalmuru Taluk, Chitaldrug District, dated (see *J.R.A.S.* 1904, 26) 256 years after the death of Buddha, which according to Sir John Fleet occurred in 482 B.C., and somewhat more than thirty-eight years after the anointment of Asōka to the sovereignty in 264 B.C., and was framed when, having abdicated, he was living in religious retirement, as a fully admitted member of the Buddhist order, at Suvarnagiri, Srigir, one of the hills surrounding the ancient city of Girivraja, in Magadha. The various inscriptions on the Chandragiri hill at Sravana Belgola, Hassan District (*E.C.* II, Inscriptions at Sravana Belgola, Nos. 1-59, New Edition), including the epitaph of the Jain teacher Prabhāchandra, which commemorates also the migration of Digambara Jains to Mysore and their settlement at Sravana Belgola, are also worthy of note. On columns and pillars, we have first the well-known Tālgunda inscription (*E.C.* VIII, Shikarpur No. 176), which describes the rise of the Kadamba dynasty. Next we have the Sātakarni inscription at Malavalli in the Shikarpur Taluk, Shimoga District (*E.C.* VIII, Shikarpur 263) engraved on the shaft of a six-sided pillar, of an indurated dark stone, about 6 feet in height. At Sravana Belgola, we have the epitaphs of the great Western Ganga prince, Nolambāntaka Marasimha II, incised about 975 A.D. (*E.I.* V, 151 and *E.C.* II, Inscriptions at Sravana Belgola No. 59, New Edn.—Old Edn. 38) and of the Jain teacher

Mallisēna, incised about 1129 A.D. (*E.C.* II, Sravana Belgola No. 67, New Edn). On the Vindhyagiri, Sravana Belgola, on the rock outside the first entrance of Odegal basti, there are ten inscriptions in characters "older than those of the oldest inscription hitherto known on this Hill." On a rock in the bed of the river at Rāmanāthpur, two inscriptions have been found. Amongst inscriptions on pedestals and other parts of statues and images, special mention may be made of the colossal statue of Gommatēsvara at Sravana Belgola (*E.C.* II, Inscriptions at Sravana Belgola, Nos. 175-177 and Nos. 179-180, New Edition). The inscriptions underneath it are in Nāgari, Marāthi, Pūrvada Hala Kannada, Grantha and Vattelattu, and Hala Kannada. The date of its execution was about 983 A.D. An inscription dated in 1160 A.D., in the reign of the Hoysala King, Narasimha, is engraved near the left foot of the Gommatēsvara. It is similar to the inscriptions mentioned above and mentions the fact that the great minister Hullamayya received the village Savaneru from Narasimha I and granted it to the Gommata (*M.A.R.* 1909, Para 78). Ten inscriptions, also of the time of Narasimha I, are engraved on the pedestal of the images in the cloisters around Gommatēsvara. They give the names of the images with those of the men who set them up. The date of these records is about 1170 A.D. An inscription, of the reign of Ballāla II, engraved on the pedestal of the image in Akkanna basti, records that it was built by one Āchāmba, wife of the minister Chandramauli. An inscription on a broken image at Jakkikatte, Sravana Belgola, shows that it was dedicated to Vrishabhaswāmi, by Jakki (or Jakkigavve) the minister Ganga Rāja's elder brother's wife (*M.A.R.* for 1901, Para 77). Five short inscriptions found engraved at the Tirukkachinambi temple at Mēlkote, are on the pedestals of the images representing Krishna Rāja Wodeyar III and his four queens. Thirteen others on the pillar in front of the same temple, assigned to the reign of the Vijayanagar King, Mallikārjuna, indicate severally different incidents in the life of Arjuna represented by the sculptures underneath which they are engraved. (*M.A.R.* for 1908, Para 61). Similar inscriptions have been found on the pillars of the *mantap* in front of the Lakshmidēvi temple at the same place. (*M.A.R.* for 1907, Para 31). Numerous inscriptions indicating the names of sculptors who were responsible for the work under which their names are found are to be seen in several of the more famous temples in the State. As regards the size of slabs on which inscriptions are found engraved, the stone containing Davangere 39, about 15 feet height, is perhaps the tallest of the inscribed slabs in the State. (*E.C.* XI, Chitaldrug.)

An inscription—consisting of four Brāhmi letters—on a clay seal has been found at the ancient site of Chandravalli, near modern Chitaldrug. The "Seal" has been described as "a large circular" one, found at a depth of 6 feet with a lead coin. "The Seal has a hole at the top and just below it some marks which look like four Brāhmi letters. There is an elephant standing to the left, in front of which a soldier is seen standing armed with some weapon. On the back of the seal is an ornamental circle with some indistinct symbol in the centre." Seeing that the lead coin with which the "Seal" was found is a Mahārathi coin belonging to the Buddhist line of Sātavāhana or Āndhrabhrityas, who ruled over Western Mysore in ancient days, the "Seal" may really be a "votive offering." (*Cf.* Fleet in *Imperial Gazetteer of India*, II, 37).

The contents of Inscriptions.

The topics dealt with in inscriptions may be briefly considered now. Some are plain statements of events. Though these may allude to religion and to donations, they are not specially directed to such ends. To this class belongs the Tālgunda inscriptions already referred to, (*E.C.* VIII, Shikarpur 176) which, directed primarily to recording the construction of a great tank, recites, by way of introduction, the origin and rise to power of the early Kadamba dynasty of Banavāsi. To the same class belongs the panegyric of the great Western Ganga prince Nolambāntaka Mārasimha at Sravana Belgola, and the epitaphs of the Jain teachers Prabhāchandra and Mallisēna and many others recorded in the *Sravana Belgola* volume of *Epigraphia Carnatica Series* (*E.C.* II). Under this head also come the *Vīrakals* or *Vīrgals* or hero-stones found so largely in the State: *e.g.*, the *Vīrakal* at Māvali, dated in about 800 A.D., is a spirited representation of how Kalemudda fell fighting in an exciting battle, at the bidding of Kakkarasa, the Nolamba Pallava general (*E.C.* VIII, Sorab 10). Similarly the Baradavalli *Vīrakal*, dated in 1300 A.D., is an equally good representation of how Madigauda at the bidding of Jagadāla Gāngēya Sāhani, the great minister of Kāva Dēvarasa fell fighting against Ballāla Dēva, who marched on Kadabalalu (*E.C.* VIII, Sagar 45). The Hunavalli *Vīrakal*, in front of the Kallēswara temple at that place, dated in 985 A.D., is another interesting Vīrakal recording how, when Tailapa Dēva was King of Banavāsi, one Piyana, seeing certain murderers, fought and killed them both, stabbing them with his dagger (*E.C.* VIII, Sorab 529). A number of Kālachūrya inscriptions in Shimoga District (*E.C.* VIII) are in the nature of *Vīrakals*. Many of them record attacks on Gutti (*i.e.*, Chandragutti) and others refer to fights with Hoysala officers. Under this head must also be set down the grant of *rakta-kodagi* (rent-free land) recorded in *E.C.* IV, Yelandur 29, dated in 1654 A.D., which states that a farmer having been put to death unjustly by a Muhammadan official, a *rakta-kodagi* was granted to his son as compensation. In 1757, orders had been sent from the

Bednur Court to arrest an offender who was defying the law, but the local official, on capturing him, beheaded him. For this he seems to have been deprived of some land he owned. He afterwards petitioned that the *pagadi* money for the time the land was put out of season should be given to him. This was refused, with an order that petitions of this kind from the country for payment of money must not be made. The details of the event and the order are recorded in *E.C.* VIII, Shikarpur 209 and 201. In 1020 A.D., under Chōla rule in Mysore, a dog, which had run away on the death of its master, was appropriated by a local chief. As a penalty for this, the King's officer on the spot went into his residence, dragged out the dog, burnt the place, and seizing fifty golden images belonging to the offender, sent them to the King. The event is recorded in *E.C.* IV, Hunsur 10. In *E.C.* III, Malvalli 21 and 22, dated in 1358, we have the account of a number of tanks made by one Bhatta and the trees he planted on the four sides, etc. In *E.C.* XI, Challakere 43 and 44, dated in 1653, we have an account of the tank called Vali Surur, in Channagiri taluk, built by Bari Mālik, the Bijāpur Governor. Several other records registering the carrying out of public works fall under this head; *e.g.*, water-supply scheme for Penukonda carried out in 1388 (*E.C.* X. Goribidnur 6); Harihar dam at Harihara, (*E.C.* XI, Davangere 23, 29) built in 1410 and restored in 1424; the rebuilding of a dam on the Pālār (*E.C.* X, Mulbagal 72, in 1416); building of a new dam across the Cauvery in 1460 by a Nagamangala chief (*E.C.* III, Seringapatam 139); etc.

The great majority of epigraphic records refer, however, to the religious instinct of the Hindus, and to their ardent desire for making endowments on every auspicious occasion. Foremost among these are the Asōka inscriptions at Siddapura and near about, already referred to above. Their motive, however, is partly religious and they are in no sense donative. Of the historical importance of these records, Sir John Fleet writes that they were "framed and issued when he had been converted to Buddhism and had been led to formally join the Buddhist order, and when, having taken the vows of a monk, he had abdicated, and was spending his remaining days in religious retirement in a cave-dwelling on Suvarnagiri (Sōngīr), one of the hills surrounding the ancient city of Girivraja in Magadha (Bihar). This record was issued to proclaim Buddhism as the true religion, and Buddha, 'the Wanderer,' the ascetic teacher exiled by his own choice from the house-life into the houseless state, as the great exponent of it. And it has its historical value in the fact that it was framed (*see J.R.A.S.* 1904, 26, 355) when 256 years had elapsed after the death of Buddha, and 38 years after the anointment of Asōka to the sovereignty and, it may be added, on the first anniversary of his abdication. It thus confirms exactly, and carries back to the time of Asōka himself, the statement of the Ceylonese chronicle, the *Dīpavamsa*, that 218 years intervened between the death of Buddha and the anointment of Asōka. Corroborating the *Dīpavamsa* in that important matter, it enables us to accept with considerable confidence the historical details given for the intervening period by the same chronicle. And it enables us to determine (*see J.R.A.S.*, 1926, 984 ff.), with due regard to all the considerations that have to be harmonized, and to put forward as the closest approximations that we are likely to attain, 482 B.C. for the death of Buddha, alongside of 320 B.C. for the foundation of the Maurya sovereignty by Chandragupta, and 264 B.C. for the anointment of Asōka." To the composing of a communal difference between the Jains and Vaishnavas by the Vijayanagar King Bukka-Rāya, after hearing evidence on both sides, we owe the interesting record, *E.C.* II, Sravana Belgola 136, Old Edn. (and 344 New Edn.) which sets out the decree of reconciliation passed by him. Trial by ordeal has given us a number of records. *E.C.* VIII, Sorab 387 and *E.C.* III, Mandya 79, dated in 1241 and 1275 A.D. respectively refer to the order of making oath in the presence of the God, holding at the same time the consecrated food, which would choke the accused on partaking it, if he spoke the untruth. The ordeal of grasping a red-hot iron bar in the presence of the God Hoysalēsvara is mentioned in a record of 1309 (*M.A.R* for 1908). That of plunging the hand in boiling *ghee* (clarified butter) is mentioned in records of 1518 and 1667 (*E.C.* IV, Yelandur 2, and *E.C.* V, Arkalgud 2. 3). We owe a number of records at Sravana Belgola (*E.C.* II, New Edn. *et passim*) to the desire of pilgrims from distant parts commemorating their visits to the sacred Gommatēsvara.

mention of
ordeals in
inscriptions

Next we come to records whose object was to register donations and endowments made to Gods, to priests on behalf of temples or charitable institutions, and to religious communities. Thus, some of the charters of the early Kadamba Kings of Banavāsi were issued to convey lands and villages to the God Jinēndra, and to members of various Jain sects for the maintenance of the worship of that God (*I.A.* VI, 24; *I.A.* VII, 33). Countless numbers of inscriptions of this kind, of almost every period of Hindu history, can be quoted as further illustration of this class of records, but it is deemed unnecessary as any volume of the *Epigraphia Carnatica* will be found to yield literally hundreds of them, in which, history has been recorded only as an incidental matter in connection with the religious benefactions to which they primarily relate.

There are, besides, some records in which grants to private persons are registered which have no manner of connection with religion. The supplementary inscription on the Ātakur stone (A.D. 949-50) records that the Rāshtrakūta King, Krishna III, gave to the Western Ganga Prince Būtuga II, the Banavāse, Twelve-thousand province, the Purigore Three-hundred, the Kisukad Seventy, and the Bāgenād Seventy, as a reward for slaying the Chōla King Rājāditya in open warfare. The Malavalli pillar-inscription of King Hāritīputta, of the Vinhukaddachūtu line of the Sātakarni Kings (*E.C.* VII, Shikarpur 263) was intended to register a grant of a group of villages to a Brāhman. And the record of the Kadamba King Sivaskandavarman, on the same pillar (*E.C.* VII, Shikarpur 263) was published to record the grant and to confirm the enjoyment of it by a descendant of the original grantee "for the enjoyment of the god" (see Luger's *Brāhmī Inscriptions* Nos. 1195 and 1196). The Vakkalēri plates already referred to, dated A.D. 757, which give the full direct lineal succession of the Western Chālukyas of Bādāmi from the paramount King Pulakēsin I, to the last of the line, were intended to register the grant of some land to one of his followers. The *rakta-kodagi* grants already referred to, in so far as they are grants for heroism displayed in the battle-field, fall under this head.

Essential nature of inscriptions.

A few words may be added as to the essential nature of inscriptions. The donative records, which are, as above stated, the most numerous, are a mass of title-deeds of real property, and of certificates of the right to duties, taxes, fees, perquisites and other privileges. The copper-plate grants are the actual title-deeds and certificates themselves. The stone inscriptions are usually of the same nature, but they sometimes mention the concurrent bestowal of a copper-plate charter. In such cases, they are, rather, a public intimation that the transaction had been made complete and valid by the private assignment of the necessary title-deeds and certificates. The essential part of the records was, of course, the specification of the details of the donor, of the donee, and of the donation. Among the donative records, the most numerous are those which have been appositely described as records of royal donations, *i.e.*, grants which were made either by the kings themselves, or by the great feudatory nobles, or by provincial governors and other high officials who had the royal authority to alienate State lands and to assign allotments from the State revenue. Burnell suggested that the reason why gifts of this nature were so largely made by kings was to acquire religious merit or to attain the objects they aimed at. The tendency for gifts to take the place of the sacrifices which, according to the epic poems, and according to some of the earlier records, the kings of India used to have performed in order to acquire religious merit, or to attain other objects, became, as time went on, increasingly more pronounced. Sir John Fleet agrees in this view, and remarks:—

> "Whatever the reason, the fact remains, that the records of royal donations whether for religious or other purposes, are the most numerous of all. And many of them register, not simply the gifts of small holdings, but grants of entire villages, and large and permanent assignments from the public revenues. It is to these facts that we are indebted for the great value of the records from the historical point of view. The donor of State lands, or of an assignment from the public revenues, must show his authority for his acts. A provincial governor or other high official must specify his own rank and territorial jurisdiction, and name the king under whom he holds office. A great feudatory noble will often give a similar reference to his paramount sovereign, in addition to making his own position clear. And it is neither inconsistent with the dignity of a king, nor unusual, for something to be stated about his pedigree in charters and patents issued by him or in his name. The precepts of the law books, quoted by Dr. Burnell from the

chapters relating to the making of grants, prescribe in fact that a king should state the names of his father, his grandfather, and his great-grand-father as well as his own (*Elements of South Indian Palæography*, 97). That, no doubt, was a rule deduced from custom, rather than a rule on which custom was based. But we find that, from very early times, the records do give a certain amount of genealogical information. More and more information of that kind was added as time went on. And the recital of events was introduced, to magnify the glory and importance of the donors, and sometimes to commemorate the achievements of the recipients."

It is mainly from these records, which only incidentally mention facts relating to ruler and subjects, that the ancient history of Mysore—rather of India generally speaking—is being put together by scholars who have made them their life-study.

CHAPTER IV

NUMISMATICS.

Antiquity of Mysore Coinage. Purānas or Punch-marked Coins: Silver and Lead.

THE history of the coinage of Mysore goes back into the dim beginnings of the past. The *Purāna* is known to have been in use in the earliest times. Unlike in Upper India, this coin in Mysore was not of silver, but of lead or of a peculiar alloy of copper. In fabric, it differs much from the northern coinages. Nothing certain can be said about its standard weight. It is associated with the Āndhras (Āndhrabhrityas or Sātavāhanas) whose territories at one time extended westwards from Dhānyakataka—Dharnikot or Amarāvati on the Krishna in the present Guntur District of Madras Presidency—to the sea across the peninsula and northwards to the banks of the Narbadda. In the Mysore State, the Sātavāhanas bore rule over parts of the country in the north, where their coins have been found at an ancient site called Chandravalli, near the modern town of Chitaldrug. The earliest find of these coins is, however, recorded by Sir Walter Elliot, who refers to "a parcel of forty-three very old-looking pieces, part of a large find in Nagar or Bednur." Among the more recent finds at Chandravalli has been one of Mr. Mervyn Smith, a Mining Engineer, prospecting for gold, in 1888, which included a coin of *Pulumāyi Mahārāja*. The obverse shows a bull standing, with the legend round it . . . *Pulumāyi Mahārāja* . . . . On the reverse is a fig-tree and the *Chaitya* symbol. Three other lead coins belonging to this find have been described by Dr. Hultzsch in the *Epigraphia Indica* (VII, 51). The legend on these coins has been read by him thus:—*Sadakana Kalalaya Mahārathisa*. Two other lead coins

Finds of Sātavāhana Coins in Mysore.

in the Bangalore Museum, belonging to the same find, have been examined by Mr. R. Narasimhachar, who assigns one of them to Mahārathi and the other to Mudānanda. The legend on the former is illegible beyond the word *Mahārathisa.* In 1908, Mr. Narasimhachar carried out certain excavations at the Chandravalli site and he unearthed among other things pieces of glazed pottery, a lead coin, a large circular clay seal with a Brāhmī inscription on it, three other large lead coins, and he dug up "together," in another place, "a silver and a lead coin along with another which is presumably a potin coin." He has described at length this find in the *Mysore Archæological Report* for 1908-09 (Paras 12 and 110). He says:—

> "The silver coin is a Roman *denarius* of the time of the Emperor Augustus. The lead and potin coins are much smaller in size, than the four lead coins mentioned above, and no legends or symbols are visible on them. The large lead coins are undoubtedly of the Āndhra period and the same is most probably the case with the small and potin coins which were found together with the *denarius.* Of the former, the one which was found with the seal is a coin of the Mahārathi, probably a viceroy of the Āndhras stationed at Chitaldrug; and of the three which were dug up in the northern pit, two are coins of Mudānanda and one of Chūtukudānanda, both of whom are supposed to be Āndhrabhrityas or feudatories of the Āndhras."

The Mahārathi may be briefly described thus:—*Obverse*: A humped bull standing to left with a crescent over the hump. Round it, beginning over its head, the legend *Mahārathisa Jadakana Kalayasa.* *Reverse*: A tree within railing to left and a *Chaitya* surmounted by a crescent. The two coins of King Mudānanda may be thus described:—(1) *Obverse*: A *Chaitya.* Round it the legend *Rāno Mudānamdasa.* *Reverse*: A tree within railing in the centre flanked by two symbols to right and left. (2) *Obverse*: A *Chaitya*. Round it the legend *Rāno Mulānamdasa* with lā for dā. *Reverse*: A tree within railing to left and the symbol called *Nandipada* to left. The Chutu Kudānanda coin thus:—*Obverse*: A *Chaityo*. Round it the legend *Ranō Chutu Kudanamdasa*. *Reverse*: A tree within railing in the centre with no trace of any symbols on the sides. The two small coins, one lead and the other probably potin, found with the Roman silver coin, have neither legends nor symbols visible on them. The Roman coin found is a *denarius* of the time of Emperor Augustus:—*Obverse*: Laureate head of Augustus to right. Round it the legend *Cæsar Augustus Divi F. Pater Patriae*. *Reverse*: Two draped figures standing, each holding a spear, with two bucklers, grounded between them. Around, the legend *C.L. Cæsares Augusti F. Cos Desig*. The circular clay seal which was dug up together with the Mahārathi coin is about 3½″ in diameter. It has a hole at the top and just below it some symbols which look like four Brāhmī characters. There is an elephant to the left in front of which a soldier is seen standing, holding something (perhaps a weapon) in his hand. On the back, there is an ornamental ring with some illegible symbol in the centre. Mr. Narasimhachar thinks that the Mahārathi who issued coin No. 1 above was probably a viceroy of the Āndhras stationed at Chitaldrug; and Mudānanda and Chūtukudānanda, Āndhrabhrityas or feudatories of the Āndhras, who subsequently became independent. This Chūtukudānanda was perhaps an ancestor of the Chūtukulānandas mentioned in the Banavāsi (*I. A.* XIV, 331) and the Malavalli (*E.C.* VII, Shikarpur 263) inscriptions. Dr. Hultzsch's readings of the Mahārathi coins may have to be revised in the light of Mr. Narasimhachar's newly discovered specimens. Professor Rapson thinks that the discovery of objects (Roman silver and Āndhra lead coins) which can be dated, found in association is "most important historically." The region of the occurrence of the coins of Mudānanda and Chūtukudānanda were supposed to be limited to Karwar. Now, however, it has to be extended further south at least as far as Chitaldrug.

Another Mahārathi coin found in 1909-10, at the Chandravalli site, differs in several respects from the specimens above mentioned (see *M.A.R.* for 1909-10, Para 140). It has been thus described: *Obverse*: A humped bull standing to left as in the other specimens. But there is no crescent over the hump. Further, the figure shows only one horn which is bent outwards. There is also something, most probably a bell, hanging from the neck. Around the bull, beginning over its head, runs in Brāhmī characters the legend *Mahārathisa Saijakana Chalaka* . . . . , two letters at the end being illegible. It differs considerably from the legend on the specimens found in 1908-09, described above, which, as we have seen, runs thus:—*Mahārathisa Jadakana Kalayasa.* We have, therefore, to conclude that the coins were issued not by one Mahārathi but by a succession of Mahārathis, who were probably stationed at Chitaldrug as viceroys of the Āndhras.

Find of Chinese Brass Coin in Mysore.

In 1908-09, Mr. Narasimhachar found at the Chandravalli site a brass coin. It is a Chinese coin with a square hole in the middle, around which are engraved four Chinese characters. Similar coins are figured by Sir Aurel Stein on Plates 89 (25-27) and 90 (28-34) of his well-known work *Ancient Khotan* (Vol. II). These latter have been assigned to three Chinese Kings of the 8th century A.D., namely, Kai-Yuan (713-741), Chien-Yuan (758-759) and Ta-li (761-779). The Chandravalli coin, however, it is suggested, must be of more ancient date, as evidenced by the other antiquities such as the Roman coin of Augustus, etc., unearthed on the site.

Mr. Taw Sein Ko, Archæological Superintendent of Burma, who examined it, thinks it "belongs most probably to the middle of the second century B.C." He observes :—

> "There are four Chinese characters on the coins, of which three are very much blurred. The following dates have been suggested: 138 B.C., 502 A.D. and 886 A.D. The first appears to be the most appropriate, because in the second century B.C., during the reign of Emperor Han Wu-ti the limits of the Chinese Empire almost coincided with its present boundaries, and Chinese arms were carried to Korea in the north, to Tibet in the west and to Annam in the south. Most probably, Chinese merchants visited Southern India during that period, and they came from Canton or some other southern port bringing with them Chinese brass coins of low value. It is on record that, during the early centuries of the Christian era, there was a brisk commerce carried on between China, Southern India and Ceylon."

Thus the discovery of this brass coin bears testimony not only to the great antiquity of the site of Chandravalli but also to its importance as a religious, trade, or other centre which attracted foreign and other travellers to it.

Age of Purānas.

As regards the age of the *Purānas*, it may be noted that though they are found in association with Roman and Chinese coins of the 1st and 2nd century B.C. referred to above, they are probably much older in their origin. Some have set them down to the 7th century B.C. Mr. Kennedy has suggested that they were copied from Babylonian originals after the opening up of maritime trade in the 7th century B.C., a suggestion which the late Sir Vincent Smith thought had "much to recommend it, although it cannot be regarded as proved." Recent opinion, however, inclines to the view, which is supported by their shape, form and weight that these coins "are indigenous in origin and owe nothing to any foreign influence." They are not mentioned in the early Buddhist literature in which *kahāpana* is the coin referred to. Silver punch-marked coins were largely current during the 4th and 3rd century B.C., when the great Mauryan Empire was in power in Northern India, where probably they originated, and spread to Southern India, probably during the time of the spread of the empire under Asōka. They have been found as far down as Coimbatore where they have been traced associated along with a *denarius* of the Roman Emperor Augustus. The lead punch-marked coins are peculiar to the Āndhras and they are probably equally old. So old, indeed, are these punch-marked coins thought to be by some authorities that they have been termed "pre-historic." "At what time and by what people," remarks Sir Walter Elliot, "they were first employed is unknown. They were regarded as pre-historic by the older Indian writers, and may therefore be presumed to have been found in circulation when the Aryans entered Hindustan. They have no recognized name in any of the vernacular dialects. They appear, however, to have been known to the earlier Sanskrit writers under the designation of *Purāna*, a term which itself signifies ancient. The oldest Indian examples are of all shapes, oblong, angular, square or nearly round, with punch-marks on one or both sides, the older signs often worn away by attrition, in almost all cases the earlier ones partially or wholly effaced by others subsequently super-impressed upon them. Other specimens, which are more circular and thicker, with sharper attestations, are probably of later date. All weigh about 50 grains troy. A parcel of forty-three very old-looking pieces, part of a large find in Nagar or Bednur (above referred to), weighed 2,025·5 grains, giving an average of 47·1, but the heaviest was 50 grains, the lightest only 37·75." About 50 grains is the weight of a *Kalanju* seed (or Molucca bean—*Gailandina* or *Caesalpinia Bondue*), on which the coinage of Southern India was based, that of the Northern being based on the indigenous *rati* seed (*Abrus precatorius*), which may be taken as approximately equal to 1·80 grains. According to this, the silver *Purāna* was equal in weight to thirty-two *rati* seeds. The lead *Purāna* being about 50 grains in weight in the heaviest cases, it is possible it was probably intended to be of the weight of a *Kalanju*. According to the southern scale, the silver *Purāna* would be nearly equal in weight to a *Kalanju* seed. The standard coins subsequently known as *pon*, *hon*, *varāha* or "pagoda," weighed approximately 52 grains, and the small coins, the *fanams* of later times, were each a tenth of the pagoda of 53 grains. This system lasted practically without change up to 1833. The Dutch ducats and Venetian sequins, which circulated in comparatively modern times, were taken as equivalent in weight to the 'pagoda' or golden *Kalanju*. Some gold coins, however, weighed considerably heavier, as much as 70 grains, and the basis on which their weight was calculated is not known. The *Purāna* in Northern India was of silver, but in Southern India it was, as we have seen, both in silver and lead. Silver has been, in most countries, the metal first used for monetary purposes and India was no exception to this rule. "The proportion of bullion," as Sir Walter Elliot points out, "to be given as a medium of exchange was adjusted by weight. In course of time, to obviate constant recourse to the scales, the use of uniform pieces, certified by an authoritative mark, suggested itself. Such pieces taken from a bar or plate, trimmed and cut to the required standard weight, received the impress of a symbol, guaranteeing their acceptance." Sir Walter suggests that as no silver has been found in India, it must have been, to meet the circulation of so great an extent of country, "imported from abroad." One side (the obverse) of these coins is occupied by a large number of symbols impressed on the metal by means of separate punches. In the oldest coins the other, the reverse side, is left blank, but on the majority there appears usually one, sometimes two or three, minute punch-marks; a few coins have both obverse and reverse covered with devices. These devices widely differ and comprise human figures, arms, trees, birds, animals, symbols of Buddhist worship, solar and planetary signs. It is as yet impossible to state anything about the circumstances under which they came to be minted. It has been suggested by Mr. C. J. Brown, one of the latest writers on the subject, that in India, as in Lydia, coins were first actually struck by gold-smiths or silver-smiths, or perhaps by communal guilds (*Sēni*). Coins with devices on one side only are certainly the oldest type, as the rectangular shape, being the natural shape of the coin when cut from the metal sheet, may be assumed to be older than the circular; on the other hand, both shapes, and also coins with devices on one as well as on both sides, are found in circulation at the same time. It has been recently shown by Dr. Spooner and others that groups of three, four and sometimes five, devices on the obverse are constant to large numbers of coins, circulating in the same district. From this it has been conjectured that the "punch-marked" piece was a natural development of the paper *hundi*, or note of hand; that the coins had originally been struck by private merchants and guilds and had subsequently passed under royal control; that they at first bore the seal of the merchant or guild or combination of guilds, along with the seals of other guilds or communities who accepted them; and that when they passed under regal control, the royal seal and seals of officials were first added to, and afterwards substituted for, the private or communal marks. What applies in this regard to the silver *purānas* applies equally to the lead *purānas*, though the paucity of the finds of the latter disables us to generalize to any extent on points of this nature. It may, however, be remarked that this primitive method of punch-marking continued in use for a much longer period in Southern India than in the North, and, as remarked by Professor E. J. Rapson, in some instances, it is clear that later improvement in the arts of coin-making were the development of this indigenous method and not the adoption of the foreign method of striking from dies.

Roman coins in Mysore. Silver Denarii of the early Emperors.

The discovery of a silver coin, a Roman denarius of the time of the Emperor Augustus, at Chandravalli has been noted above. A larger and an earlier find of Roman coins was made in 1891 at Subedar Chuttram, near Yesvantapur, about 3½ miles by rail from Bangalore City Station, at the time when the Railway work was going on there. They were found in an earthen pot which was about 1½ feet below ground. They consisted of silver coins, *denarii*, belonging to the times of the early Emperors, Augustus, Tiberius, Caligula, and Claudius and one of Antonia Augusta, wife of Drusus Nero and mother of Germanicus. The great majority of them belong to the period of the first two Emperors named, and range in date from 21 B.C. to 51 A.D. As Roman merchants only frequented seaports of India, and did not penetrate into the interior, except in the case of Paidayur, near Dharapuram, in the present Coimbatore District, where the beryl, much sought after by the Romans, was found, some difficulty has been felt in explaining the find not far away from Bangalore. From the Persian word *Karkh* scratched on one of the coins, Mr. Rice infers that they were more likely "brought into India by a Persian horse-dealer or pedlar from the head of the Persian Gulf, perhaps for sale or barter, than that he had obtained them in India." Karkh is a town in West Persia. Mr. Rice adds that it is "quite in accordance with the character of a Persian that he should have selected the only representation on the coins of a horse under which to scratch the name of his town as a mark whereby he might identify his property. The continued wars and treaties between the Romans and the Parthians during the reign of the early Emperors in Rome and the ascendency of the Arsacidæ in Persia are sufficient to account for the presence of Imperial Roman coins in the latter country." In view of the more recent find of a Roman *denarius* of the time of Augustus at Chandravalli near Chitaldrug, this theory may, perhaps, have to be revised.

Gold coins.

The gold coins of Southern India are known to Europeans as *pagodas*, *fanams* and *mohurs*. The *pagoda* is an original Hindu coin, called *varāha*, from the symbol on it of the *varāha* or boar, one of the incarnations of Vishnu, which formed the crest of the Chālukyas and of the Vijayanagar kings. In some parts it seems also to have been called *Chakra*, a name which still lingers in Travancore, in the extreme south of the peninsula. The word *pagoda* is of Portuguese origin, commonly applied by Europeans to a Hindu temple, and given to this coin perhaps from the representation that appears on it, in some parts, of a temple. Sir Vincent Smith takes, however, a different view. "The boar device characteristic of the Chālukya coinage is," he says, "the origin of the vernacular designation *varāha* or *varāgan* (boar) universally applied to the peculiar gold coin of Southern India, to which the European settlers subsequently gave the name 'pagoda,' supposed to be a corruption of the 'bhagavati' or 'goddess'." Before the rise of the Chālukyas, the pagoda was probably called *suvarna* or *nishka*. In the early Buddhist writings, the gold coins mentioned are the ancient *nikka* (*nishka*, originally a gold ornament) and the *suvanna* (*suvarna*). In Kannada and Telugu, it was known as *gadyāna*. In Hindustāni, the coin is known as *hūn*. There were various pagodas, named from the States in which they were originally coined. A half pagoda was called *pon* or *hon*, and at a later period, under Vijayanagar kings, also *pratāpa*. The fanam is probably *hana* or *pana*, a word used also for money in general, and is doubtless a corruption of the neuter form *panam*. As with the pagodas, so there is a variety of fanams issued from different mints. The *mohur* is a Muhammadan coin, bearing the impression (*Mohur*) of a seal or stamp. Mohurs came into circulation with the Bijāpur and Mughal conquests, and some, as we shall see, were coined in Mysore by Tīpu Sutlan. The oldest gold coins known are spherules, quite plain and smooth, save for a single very minute punch-mark, too small to be identified, by the impress of which they have been slightly flattened. In old Kannada they are called *Gulige*, a globule or little ball, whence the sign *gu* with a numeral is employed in old accounts as the sign for expressing pagodas. These were succeeded by flat round thicker pieces of superior workmanship, which have received the name of *Padmatankās*, from having what is called a lotus in the centre. The use of the punch gradually gave way to the employment of a matrix or die. This was at first of the simplest form, and the coins appear to have been struck upon the single symbol placed below, the additional symbols being added by the old-fashioned process around the central device. The force of the blows in many instances gave the upper side a concave surface, and this, though accidental, may have led to the use at a later period of cup-shaped dies, as in the *Rāma tankās*. The adoption of the double die led eventually to the final and complete disuse of the punch.

(i) Ganga Kings.

The gold coins of the Ganga kings of Mysore have an elephant on the obverse and a floral design on the reverse. Weight of some specimens, 52·3 and 58·5 grains.

(ii) Kadamba Kings.

The characteristic device of the Kadambas is a lion looking backwards. They were probably the first to strike the curious cup-shaped *padma-tankās* (lotus-*tankās*). One coin has on the obverse a *padma* (lotus) in the centre, with four punch-struck retrospectant lions round it. On the reverse are a scroll ornament and two indented marks. Weight, 58·52 grains. Another has on the obverse a lion looking backwards, with the legend (?) *Ballaha* in Kannada below. On the reverse is an indistinct object surrounded with a circle of dots and an ornamental outer circle beyond. Similar coins, but with a lion or a temple in place of the lotus and legends in old Kannada, were struck by the Western Chālukya Kings Jayasimha, Jagadēkamalla and Trailōkyamalla, of the 11th and 12th centuries. In 1913, some 16,586 of these cup-shaped coins were unearthed at Kōdūr, in the present Nellore District of Madras Presidency, and this find shows that the type was subsequently copied by the Telugu Chōla chiefs of the Nellore District in the 13th century. Some coins of the Eastern Chālukyas, belonging to the 11th century, which have been found in an island off the coast of Burma and Siam and near the Godavari are large thin plates, having on the obverse a boar in the centre under an umbrella with a *chauri* on each side; in front of the boar and behind it a lamp-stand; under the snout of the boar the old Kannada letter *ra*. Round these emblems is the legend *Srī Chālukya Chandrasya* on some, and *Srī Rājarājasya* on others, both in old Kannada letters, impressed by separate punchmarks. The reverse is plain. Weight 65·9 to 66·6 grains.

(iii) Western Chālukyas.

(iv) Kālachūris.

The Kālachūri coins have on the obverse a human figure with a *garuda* or bird's head, advancing to the right. On the reverse, in three lines of old Kannada, one has . . . *Murāri* . . . , and another *Rāja Seva bhata.*

(v) Chōlas and others.

Relatively to the length of their occupation of a great part of what is now the Mysore State, the Chōlas have left behind them few traces of their coinage. No gold or silver coins of their time have been so far found in Mysore. Neither Rājarāja, the Great, (985-1035 A.D.), who invaded Mysore in 997 A.D., nor his son Rājēndra Chōla, who took Talakād in 1004 A.D. and subverted the Ganga sovereignty, is represented in the numismatic history of Mysore. Bitti Dēva, later Vishnuvardhana, who expelled the Chōlas from Mysore by his conquest of Talakād in 1116 A.D., celebrates the latter event on his coins, by the legend *Sri Talakādugonda* (see below). The earlier Chōla coins—before Rājarāja's time—portray a tiger seated under a canopy along with the Pāndya fish, the names inscribed on them being still a matter of doubt and discussion. Rājarāja adopted the standing figure of the Pāndyas for the obverse of his coins, and a seated figure on the reverse, with the name Rājarāja, in Nāgari. This spread with the Chōla Empire. When the Chālukya and Pāndyan kingdoms had been absorbed by the Chōlas, the Chālukya boar and the Pāndya fish emblems continue to appear on their coins from the 11th century A.D. The remark about the scarcity of Chōla coins in Mysore, despite the length and extent of their occupation of the Mysore country, applies equally to some other dynasties, the chief among which are the Chālukyas, Rāshtrakūtas and Kālachūris. It is possible that coins of these dynasties may yet be found in the State.

(vi) Hoysalas.

The Hoysala coins have on the obverse a *Sārdūla* or mythical tiger, facing the right, with a smaller one above, which is between the sun and the moon; in front of the larger tiger is (?) an elephant goad or lamp-stand. On the reverse is a legend in three lines of Old Kannada letters. One has *Srī Talakādu Gonda*, another has *Srī Nolambavādi Gonda* and a third has *Srī Malaporal Gonda*. The two first, weight 61·75 and 63 grains, are undoubtedly of the time of Vishnuvardhana, 1111-1141 A.D. and perhaps the third also. In recent years, other coins of Vishnuvardhana have been traced (*M. A. R.* for 1917, para 154). They are of three sizes; the large pieces are probobly *varāhas*; those of medium size, probably *panas*; and the smallest pieces, probably half-*panas*. They bear on the obverse the usual *Sārdūla* or mythical tiger, the crest of the Hoysalas, standing to right with the figure of a deity standing on it with the sun and moon at the sides and on the reverse the legend *Sri-Nonamba-Vadi-Gonda* in three horizontal lines in old Kannada characters, as in the coins above described. *Srī Nonamba-vadi-Gonda* was one of the titles assumed by Vishnuvardhana after he captured the province of Nonambavādi. The existence of *panas* and half-*panas* of the Hoysala Kings has been known for the first time from the specimens referred to in the *Mysore Archæological Report* for 1917. The *panas* show on the obverse a *sārdūla* standing to the right surmounted by a crescent. But the reverse is not the same in all the specimens; one shows a man seated holding something in his left hand; in another a man walks to right holding a (?) trident in the right hand; in a third we see a man standing armed with a bow; and in a fourth a man holds a shield in the left hand. The standing figure probably represents the king. The 'Standing king' has a long history going back to the Gupta kings of Northern India, copied by the Pāndyas of Madura, then by the Chōlas under Rājarāja, the Great, (905 A.D.), from whom Parākrama Bāhu of Ceylon (1153 A.D.) took it over.

Vishnuvardhana (1111-1141 A.D.) probably copied the prevailing 'Standing King' type from the Chōla coins. The smallest piece of his traced (in 1917) has dots on both sides together with some indistinct symbols.

(vii) Gajapatis of Orissa, etc.

The Gajapatis of Orissa, whose original home was probably Western Mysore, coined the famous "Elephant pagodas" and fanams, which were copied (1089 A.D.) by Harshadēva of Kashmir. The scroll device on the reverse also appears on some of the anonymous boar pagodas attributed to the Chālukyas. The gold coins of two of the later Kadamba chiefs of Goa, Vishnu Chittadēva (1147 A.D.) and Jayakesin (1167 A.D.), are also known; these bear the special Mysore Kadamba symbol, the lion passant on the obverse, and a Nāgari legend on the reverse.

(viii) Vijayanagar Dynasty.

The coins of the Vijayanagar dynasty, which held sway over Mysore for a long time, have been found in many parts of it. They constitute a long series, chiefly in gold. The full *varāha*, which resembles in general aspect the modern dumpy pagoda, weighs about 52 grains, the *half-varāha*, half that weight and the *quarter-varāha*, half of the latter weight. On the fall of that dynasty, their series was extensively copied by many petty chiefs in Southern India including Mysore as well as by the European factories. The currency of Haidar Ali and Tīpu Sultan and of Krishna Rāja Wodeyar III of the Mysore line is also based on the Vijayanagar model. The Vijayanagar coins deserve, therefore, some close attention. They have, indeed, set the fashion, which has lasted to the present age. Coins, gold or copper, of more than twelve rulers are known; on the obverse there appear a number of devices, the commonest being the bull, the elephant, various Hindu deities (Siva and Pārvati seated) and the fabulous *Gandabhērunda*, a double eagle, either alone or holding an elephant in each beak and claw. On the reverse is the king's name in three lines in Nāgari or Kannada letters, such as *Sripratāpa Harihara*, *Sripratāpa Krishna Rāya*, *Sripratāpa Achyuta Rāya* and so on. In the Mysore State, coins of the following kings of this line have been frequently found :—Harihara II, Dēva Rāya II, Krishna Dēva Rāya, Achyuta Dēva Rāya, Sadāsiva Rāya, and Venkatapati Rāya I (or II). Nineteen half-*varāhas* (or *honnus*) of Harihara II (1337-1404) were picked up at Bilichodu, Jagalur Taluk, Chitaldrug District, in 1912. These are locally said to be known as *Sivarai honnus*. Their obverse is the same as that of the *varāha* (Siva and Pārvati seated) while the reverse has the legend *Sri Pratāpa Harihara* in three horizontal lines in Nāgari characters. Nine half-*varāhas* of this king were part of a large find at Dodbanahalli, Hoskote Taluk, Bangalore District, unearthed in 1909-10 (*M.A.R.* 1909-10, para 113). Each specimen was found to weigh 25 grains. The obverse shows Siva and Pārvati seated, while the reverse bears the legend *Sri-Pratāpa-Harihara* in three horizontal lines in Nāgari characters. In a few specimens the attribute in the right hand of Siva looks like a discus (*chakra*) and in a few others like the drum (*damaru*); but the object represented is apparently a kind of axe (*parasu*). A *varāha* of Dēva Rāya II (1419-1446) was included in the Bilichodu find mentioned above. Its obverse contains the figures of Siva and Pārvati seated, while the reverse bears the legend *Sri Pratāpa-Deva-Rāya* in three horizontal Nāgari characters. (*M.A.R.* for 1913-14, para 114). Some quarter *varāhas* of this king, who was specially distinguished by the title of *Gajabentakāra*, or elephant hunter, have the device of an elephant on the obverse. Several specimens of the gold coins issued by Krishna Dēva Rāya have been traced in different parts of the Mysore State (*M.A.R.*

1908-09 para 111; *M.A.R.* 1911-12, para 139; *M.A.R.* 1916-17, para 153 and *M.A.R.* 1918, para, 143). Their obverse bears the figure of a seated deity which has been supposed by some to be the bull-headed Durgā, while according to others it is Vishnu in the Boar incarnation. As in several of the specimens, the attributes of Vishnu—discus and conch—are stated to be clearly visible, the latter reading seems nearer the truth. The reverse contains the legend *Sri Pratāpa Krishna Rāya* in three horizontal lines in Nāgari characters. At Anantapur, Sagar Taluk, Shimoga District, a number of full *varāha* and half *varāha* coins of this King were found in 1909-10. The legends on both of them, both obverse and reverse, are as above described. As the Nāyaks of Chitaldrug adopted this coinage of Vijayanagar, these coins were subsequently known as the 'Durgi pagodas'. The *varāhas* of Achyuta Rāya found in the State bear on the obverse the figure of an insessorial *Gandabhērunda*, holding an elephant in each beak and each claw, while their reverse shows the legend—*Sri-Pratāpa Achyuta-Rāya*—in three horizontal lines in Nāgari characters. The Mysore *Gandabhērunda* may thus be traced back to the time of Achyuta Rāya. On the obverse of Sadāsiva Rāya's *varāhas* appear seated figres of Siva and Pārvati, though in some specimens, the attributes being distinctly Vaishnava, the figures have probably to be taken for Lakshmi and Nārāyana, while the reverse has the legend—*Sri-Sadāsiva-Rāyaru*—in three lines in Nāgari characters as in the others. Mr. Narasimhachar suggests that the absence of the epithet *Pratāpa* in the legend may naturally lead one to doubt the correctness of the above attribution and to suppose that they may be coins of the Ikkēri chief Sadāsiva, which have also the same obverse; but, as he says, the fact that the Ikkēri chiefs styled themselves 'Naiks' and not 'Rāyas' is enough to set at rest any doubt on the point. Though, as we have remarked above, the half-*varāhas* of Krishna Dēva Rāya are exactly like his *varāhas*, both on the obverse and the reverse, the same is not the case with the half-*varāhas* of his two immediate successors, Achyuta and Sadāsiva. On Achyuta's half-*varāhas*, the *Gandabhērunda* is insessorial as on his varāha, while in others it walks to the left. The figures on the obverse of Sadāsiva Rāya's half-*varāhas* have to be taken to represent Lakshmi and Nārāyana as the attributes are Vaishnava. The legend on the reverse—*Sri Pratāpa-Sadāsiva-Rāya*—slightly differs from that of his *varāhas* by the addition of the word *Pratāpa*.

The coins of Venkatapati I (or II) bear on the obverse a standing figure of Vishnu under a canopy, and on the reverse is the legend (1) *Sri Venka*, (2) *tēsverā*, (3) *ya namah* in three lines in Nāgari characters. "Sri-Venkatēsvarāyanamah" means "Adoration to the blessed Venkatēsvara," Venkatēsvara being the deity of Venkatādri, the famous Tirupati Hill, close to Chandragiri, the seat of the decadent Vijayanagar kings. Some authorities are of opinion that these specimens were also coined at Rayadrug (now the headquarters of a taluk in the Bellary District) by Venkatapati Naidu, the Pālēgar of that place. One coin has the obverse as that of Venkatapati Rāya's coins, but bears on the reverse a legend in three lines in debased Nāgari characters. This is attributed by some to Rāma-Rāja of Vijayanagar on what seem unsubstantial grounds. According to Bidie, the legend should be read (1) Sri-Rām, (2) Rāja-Rām, (3) Rām Rāja, but, as Mr. Narasimhachar remarks, it is difficult to find any of these words in it. This coin is also known as the 'Gandikōta pagoda,' because it is supposed to have been issued by Timma Naidu, Pālēgar of Gandikōta, in the modern Cuddapah District. The so-called 'three swami pagodas,' introduced by Tirumalarāya (1570 A.D.) display three figures, the central one standing, the other two seated. These are said to be either Lakshmana with Rama and Sīta, or Venkatēsvara with his two consorts. With the downfall of the Vijayanagar dynasty, local chiefs everywhere in Southern India minted their own money, all following the Vijayanagar coinage for their model. Thus Sadāsiva Nāyak of Ikkēri (Bednur), who ruled from 1513 to 1545 A.D., adopted the Vijayanagar *varāha*.

(ix) Nayaks of Ikkēri.

Fourteen gold coins of the Ikkēri chief, Sadāsiva Nāyak, were examined by the Archæological Department in 1908-09, as also 81 more—full *varāhas*—found at Anantapur, Sagar Taluk, Shimoga District, in 1909-10 (*M.A.R.* 1908-09, para 111 and *M.A.R.* 1909-10, para 35). These bear on the obverse the figure of Siva holding the trident in the right hand and the antelope in the left with Pārvati seated on his left thigh, while on the reverse there is to be found the legend *Sri-Sadāsiva* in two or three horizontal lines in Nāgari characters. Sometimes the legend on the reverse is simply "Sri." Weight, 53 grains. This obverse, which was derived from the coins of Harihara, Dēva-Rāya and Sadāsiva Rāya of Vijayanagar, was also subsequently adopted by Haidar Ali and Krishna Rāja Wodeyar III of Mysore. It is of some antiquity, being found in the Tinnevelly coins of the Korkai King, Karikala, who ruled in the early part of the 12th century A.D. That these coins do not belong to Sadāsiva Rāya of Vijayanagar is clear from the absence of the epithet *Pratāpa* on the reverse.

(x) Nāyaks of Chitaldrug.

The Nāyaks of Chitaldrug also adopted the Vijayanagar model when they assumed independence on the decline of that dynasty. They are, as near as may be, copies of Krishna Dēva Rāya's *varāhas*, with the so-called bull-headed Durgā on the obverse and the name of the Nāyak ruler (*Nāyaka Rāya*) on the reverse in Nāgari characters. They, therefore, came to be commonly known as 'Durgi' pagodas. 'Durgi' stands for 'Pārvati,' the consort of Siva. These *varāhas* were coined at Chitaldrug, probably by Barma Nāyak, in 1691 A.D. The suggestion that they came to be called 'Durgi' pagodas, because they were struck at Chitaldrug, thus making "Durgi, belonging to *durga*, a hill fort," seems not satisfactory.

(xi) Bijāpur Sultans and Mahrattas.

Ranadullakhān invaded Mysore in 1637, with Shāhji, father of the famous Sivāji, as his second in command. Harihar and Bednur were overrun, and Bangalore was taken in 1638. Hoskote and Kolar were seized in the succeeding year and five years later, in 1644, Dodballapur and Sira fell into their hands. Two provinces were formed out of these conquests, one with the capital at Sira; and the other at Bangalore. To the latter, Shāhji was appointed, who when not otherwise employed, resided either at Kolar or Dodballapur. The Bijāpur coins were long current in the Shimoga District, where even now coins known as *Srāhi* are said to be met with. *Srāhi* is perhaps, a corruption of *Shāhi*, pointing to Bijāpur. A copper-plate inscription of Tirthahalli Taluk, dated about 1575 A.D. recording a sale of a village states that it was conveyed for "1000 current *Priya Srāhi nija-ghatti varāha*" (*E.C.* VIII, Tirthahalli 204). The Mahrattas—as representatives of the Bijāpur Sultan—re-issued apparently the Bālāpur fanam. A more remarkable fanam which has been plausibly attributed to Sivāji, the great Mahratta chief, has also been found. It bears on the obverse the legend (1) *Chatra*, (2) *Pati* and on the reverse the legend (1) *Raja*, (2) *Siva*, with the sun and moon (an inverted crescent) above. The legends are in two lines, as indicated above and in Nāgari characters. This is evidently, as suggested by Mr. Narasimhachar, a coin of Sivāji (*M.A.R.* for 1918, para 142). The place where this coin was discovered is not known, but it was apparently found outside the State.

(xii) Mughal coinage in Mysore.

The Mughals under Aurangazib occupied part of Mysore, following up their subjugation of the Pathan States of Bijāpur and Golkonda. For the province formed by them, Sira was the capital. It included seven *parganas*, among which were Dodballapur, Hoskote and Kolar. Sira continued in Mughal hands till 1757. At Bālāpur (Ballapur), Kolar, Gooty and Hoskote were struck gold *fanams*, and at Imtiyāzgarh, pagodas, with Persian inscriptions in the name of the Mughal Emperor, Muhammad Shah. A small copper coinage in the name of Alamgir II was in general circulation in parts of the peninsula. Small silver coins of a similar type are also known. Muhammad Shah's coins bear on the obverse "Muhammad Shah" and on the reverse "Zarb Kolar." *Fanams* named after Devanhalli and Nandi are also known. The Chikballapur *hana* has on the obverse "Bālā (pur) and on the reverse (?) what appears to be a legend in Marāthi characters. Probably this *fanam* belongs to the Mahrattas of Kolar, who probably re-issued the Ballapur *hana*, for there is the Ballapur *hana* coined by Abbas Khuli Khān, with "Bālāpur" on the obverse and "Bā" (lāpur) on the reverse. It is singular, as Mr. Rice remarks, how two or three letters only of the name "Bālāpur," apparently taken at random, are stamped on these coins (figured by Captain Hawkes) as shown out of the brackets. It would seem as if a strip of metal hadbeen stamped with the name, and then cut up into coins, when a few letters only appeared on each.

The discovery of the coins of the Mughal Emperors within the present limits of the State testifies not so much to their circulation in the old Mughal province in Mysore, as to the existence of hoards of such coins in it. Thus 32 (gold) *Mohurs*—the gold *Mohur* weighing from about 170 to 175 grains, being the standard coin of the Mughals—of the Mughal Emperors were found in 1910-11 at Mūdagere Amritmahal Kaval, Sira Taluk, Tumkur District (*M.A.R.* for 1910-11, para 141; also see *M.A.R.* for 1915-16, paras 151-152). Of these, 4 had been melted and converted into a pendant before the news of the find reached the authorities. They belong to the reigns of Akbar, Shah Jahan, Aurangazib, Shah Alam, Fahruk-Siyar, Mahammad Shah, Alamgir II and Shah Alam III. Each coin weighed nearly a tola. It is unnecessary to describe here these Mughal coins as they are well known from other sources, but the remark may be added that Akbar's square Mohur has been known here.

(xiii) Kempe Gauda.

Kunigal hana, a gold coin issued by Kempe Gauda, is an example of an independent Pālegar's coin, current in the country during the close of the 17th century. On the obverse, is the figure (?) of a coat of chain mail and on the reverse two faint circles.

(xiv) Mysore Rājas.

Of the Mysore Rājas, the first to establish a mint was Kanthirava Narasa Rāja Wodeyar, who ruled from 1636 to 1659. He coined *fanams* only (*Kantirava hana* weighing 6 to 8 grains), but ten of these were taken to be equal to a *varāha* or pagoda, which had, however, no actual existence, but was a nominal coin used in accounts only. And even after the coins struck by him had become obsolete, the accounts continued to be kept in *Kanthirāya varāha* and *hana*, the Canteroy pagodas and fanams of the English treaties with Mysore and of the official accounts down to about the middle of the last century. The *Kantirāya hana* has on the obverse the figure of Narasimha and on the reverse the figures of the sun and moon or *Sri Kantirāya*, in Nāgari characters. The *Chikk Dēva Rāja hana* has the Chāmundi on the obverse, and Chikka Dēva Rāja (in Kannada) on the reverse. *Kantirāya hana* was subsequently called *agala Kantirāya hana* or broad Kantirāya hana, to distinguish it from a re-issue made by Purnaiya, which was called the *gidda Kantirāya hana* or small thick Kantirāya hana. The Mysore Rājas are said not to have coined *varāhas*, but specimens exist of a Chikka Dēva Rāja *varāha*, which must have been coined by that well-known king, who reigned from 1672 to 1704. On the obverse is Bāla Krishna trampling on the serpent Kalīya and on the reverse in Nāgari characters, *Sri-Chika-Dēva Rāya.* This king adopted the monogram *De* which continued to be the Mysore Government mark down to quite modern times. It is used on many of his coins, but not, says Mr. Rice, on the gold coins; it appears only on the obverse of the copper coinage along with the elephant. The *varāhas* in general circulation were those coined by the Ikkēri rulers of Bednur, whose coinage, as stated above, followed the Vijayanagar model.

(xv) Haidar Ali.

After his conquest of Bednur, in 1763, Haidar Ali established a mint at the place and issued the *Ikkēri varāha* under the name of *Bahāduri hun* retaining the old (Vijayanagar Sadāsiva Rāya) obverse of Siva and Pārvati, but putting on the reverse his own Persian monogram or initial surrounded with a circle of dots. A coinage of it at Bangalore was known as the *Dodda-tale Bengalūri*, or the big-headed Bangalore pagoda. Judging from its comparative abundance at the present day, it may be inferred that it must have had an extensive circulation. His half-*varāha*, which followed the *Durgi* pagoda, based on the Vijayanagar Krishna Dēva Rāya model, is rather rare. The "New Muhammad Shāhi" pagoda struck by him at Gooty was simply a copy of an earlier Mughal pagoda of the same mint, which was first coined during the reign of Muhammad Shah and was later re-issued by Morari Rao, Mahratta general, who occupied Gooty before Haidar. He issued two types of gold *fanam*, one resembling the Bahāduri pagoda and half-pagoda and the second dated. The dated half-*fanams* bear on one side his initial and on the other the Hijra date. The Bahāduri pagoda is still a common coin, while the corresponding half-pagoda is rare as are also the Gooty pagodas. The half-pagoda with a seated figure of Vishnu is also a rare coin. Henderson thinks that "there was probably a pagoda of a similar type though no examples are known to numismatists." The Bahāduri *fanams* are not rare, but the other gold *fanams* are seldom met with.

(xvi) Tīpu Sultan's coinage.

The coinage of Haidar's son, Tīpu, stands in a category by itself. Though partially Mughal in lineage, in other respects it is a unique series. There is, at one end, evidence of French influence on it and at the other, especially in his copper variety, the ancient Hindu devices are found fairly intact. It has been remarked that, while Haidar was careless about his coinage, Tīpu was scrupulous about its design and make-up. Haidar's coins are ugly pieces, while his son's are beautifully done and are a delight to the eye and to the hand. As Mr. C. J. Brown has observed, though the reign of Tīpu Sultan lasted only seventeen years (1782-99), it was productive of one of the most remarkable individual coinages in the history of India, comparable in many ways to that of Muhammad Bin Tughlaq. Tīpu's coins exist in far greater variety and number than those of his father. They were issued in gold, silver and copper, from no fewer than twelve mints, and some of them at least appeared in every one of the seventeen years of his reign. His mint-towns were:—Pattan (Seringapatam), Nagar (Bednūr), Bengalur (Bangalore), Faiz Hisar (Gooty), Farrukhyah Hisār (Chitaldrug), Kalikūt (Calicut), Farrukhi (Feroke), Salāmābād (Satyamangalam), Khilyābād

(Dindigul), Zafarābād (Gurramkonda), Khwurshed-Sawād (Dharwar) and Nazabār (Mysore). The mint-towns were apparently chosen for their military or political importance, though some of them bear fanciful names. Dharwar appears under both designations, its own proper name and Tīpu's fanciful name. According to Moor, Hole-Honnur in the Shimoga District, styled Benazir, 'the incomparable' was another mint-town, but as coins from this mint have not been re-discovered since his time, doubts have been expressed whether there was a mint there. All these mints, however, were not equally active during the period of Tīpu's ascendancy. In the first year of his reign, Tīpu issued but few coins and these only from the Seringapatam and Nagar mints. In the fifth regnal year, the number of mints was increased to eight, and in the following year when Tīpu may be said to have been at the summit of his power, the only mint not in operation was Calicut, which had been destroyed in the previous year and its place taken by Feroke. During the seventh and eighth years, a considerable number of mints still issued coins, but in the ninth year there was again a sudden falling off, as a result apparently of the military difficulties in which Tīpu found himself before the decisive siege of Bangalore in 1792. By the treaty which followed the capture of that City, Tīpu lost half of his dominions, and from that time onwards Calicut, Feroke, Dindigul, Gurramkonda and Dharwar ceased to be in his possession. From the tenth year to the end of the reign, coins were only issued from the Seringapatam, Nagar and Gooty mints, and from the last of these only in copper. In the seventeenth or last year of reign which commenced less than a month before the death of Tīpu, so far as is known only two varieties of copper coin were struck, both at the Nagar mint. With but few exceptions and these confined to gold and silver issues, the name of the mint

(*a*) His Mint-towns

regularly occurs on the coins of Tīpu Sultan. Following his father's example, Tīpu has not recorded his own name on any of his coins, though the initial letter of his father's name is frequently met with on his gold and silver issues. It is equally noteworthy that the name of the ruling Mughal Emperor Shāh Ālam II, is not to be seen on any of his extant coins.

(*b*) The Eras on his coins.

Coins of the first four years of Tīpu's reign bear the Hijri date, the numerals reading, as usual, from left to right. From the fifth year to the end of his reign, however, his coins are dated in his special *Maulūdi* era, and the figures read from right to left. The coins of the fourth year are dated 1200 A.H., while those of the fifth year bear the date 1215 A.M., and "it appears probable," writes Dr. J. R. Henderson, who is the latest authority on the subject of Tīpu's coinage, "that the commencement of a new century influenced Tīpu in making the change at this time." The Hijri years are lunar years of twelve lunar months each, while those of *Maulūdi* system, which, as the name indicates, dates from the birth and not from the flight of the Prophet, are luni-solar years of twelve lunar months, with an intercalated or *adhika* month added at certain intervals. Tīpu, in founding his new calendar, as was suggested by Kirkpatrick in 1811, simply adopted the Hindu calendar in common use in Mysore, which had a cycle of sixty years, and substituted Arabic names for the Hindu ones assigned to the cyclic years and months. Tīpu for some unexplained reason assumed that Muhammad was born in 572 A.D. (and not 571 A.D., the usually assigned date) and as the first year of the new era certainly commenced in 1787 A.D., the innovation must have been, as pointed out by Dr. Henderson, introduced in 1787—572 or 1215 A.D. According to Mr. L. D. Swamikannu Pillay, "the *Maulūdi* year began regularly at the same time as the Indian luni-solar year, *i.e.*, on *Chaitra Sukla Pratipada*, or the first *tithi* of the light fortnight of Chaitra, and that the serial numbers of Tīpu's cyclic years, recorded on many of his gold and silver coins, are exactly the same as those of the South Indian cyclic years." Not infrequently the dates on the coins of Tīpu, especially on the copper ones, are found to be erroneously given. This has been set down to the unfamiliarity with the Arabic numbers on the part of South Indian die-engravers. The interested reader will find at page 28 of Henderson's book an useful table showing the date according to the Christian reckoning of the commencement of each year of Tīpu Sultan's reign.

(*c*) Cyclic years on his coins: *abjad* and *abtath* Systems.

As regards the names of the cyclic years mentioned on certain of his gold and silver coins, Tīpu followed first the *abjad* and then the *abtath* system, in both of which a certain numerical value is assigned to the letters of the Arabic alphabet. The *abjad* is the older of the two systems, and it contained twenty-two different numbers, nine units, units, tens and the first four hundreds, which were consecutively denoted by the twenty-two Arabic letters that correspond to those of the Hebrew alphabet. As Arabic contains six letters which are not found in the Hebrew alphabet, the last five hundreds, and the number 1,000 were consecutively assigned to those letters. Tīpu being dissatisfied with the older arrangement, introduced at the same time as his new *Maulūdi* era, the system of *abtath* above mentioned. This system is named from the first four letters of the Arabic alphabet, in which the same twenty-eight numbers are assigned consecutively to the twenty-eight letters of the Arabic alphabet. Both these systems were first elucidated by Kirkpatrick and Marsden, and more recently in a clear and succinct manner by the Rev. Dr. C. P. Taylor, whose work will be found mentioned in the Bibliography annexed to this section. The following table adapted from Henderson contains the names of the cyclic years for the different years of Tīpu's reign. Only those marked with an asterisk are actually known on coins :—

Regnal year	Cyclic year	Name of Cyclic year	Regnal year	Cyclic year	Name of Cyclic year
1	37	*Zaki*, pure.	9	45	* *zabarjad*, a topaz.
2	38	* *azal*, beginningless eternity.	10	46	* *sahar*, dawn.
3	39	* *jalān*, splendour.	11	47	*sāhar*, a magician.
4	40	* *dalv*, the sign Aquariaus.	12	48	* *rasikh*, firm.
5	41	* *shā*, a King.	13	49	* *shād*, joyful.
6	42	* *sārā*, fragrant.	14	50	* *hirāsat*, a guard.
7	43	* *sarab*, a mirage.	15	51	*sāz*, concord.
8	44	* *shita*, winter.	16	52	*shādāb*, moist.
			17	53	*bārish*, rain.

It should be added that the first regnal years follow the *abjad* system, and the remainder the *abtath*. Although the latter system did not come into use till the fifth year of Tīpu, *abtath* terms had been invented for the earlier years, and the first regnal year is recorded on the coins as *sakh*, glass beads, when the date of accession is given.

(*d*) The Month-Names.

Two systems of nomenclature were also adopted for the twelve months of the year. The first, in which the names follow the *abjad* system, was in use during the first four years of the reign, while the second, which follows the *abtath* system, came into force in the fifth regnal year, along with the *Maulūdi* system of dating the coins. For details as to the two sets of month-names, the interested reader is referred to the works of Kirkpatrick, Marsden and Taylor.

(*e*) The Letter Dates.

On many of Tīpu's Ahmadis, Sadīqīs, double-rupees, rupees and half-rupees, struck after the introduction of the *Maulūdi* era, the following words are found on the reverse: "date of accession, the year Sakh, third of Bahāri." Bahāri is the name of the second month of the year in both systems, and Sakh, glass beads, in the *abtath* reckoning, has the numerical value 37. The coins, therefore, record the fact that Tīpu Sultan ascended the throne on the third day of the second month of the thirty-seventh cyclic year. This year commenced on the 2nd of April 1783, and the date of Tīpu's enthronement, therefore, corresponds to the 4th May 1783, a period in which, as Marsden points out, "he was flushed with the victory recently obtained over a British army, on the Malabar Coast." The copper coins issued from the Seringapatam, Nagar and Gooty mints during the first four years of Tīpu,—and no other mints were in operation during these years,—bear respectively, the first four letters of the Arabic alphabet. The letter is, in each case, placed above the elephant on the obverse while the date occurs on the reverse, and occasionally on the obverse as well. In several coins of the Gooty mint, the letter and date do not correspond, and it seems safest to suppose that the former is correct.

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(*f*) The Names of his Coins.

Not long after the introduction of the *Maulūdi* era, Tīpu invented names for his coins, on the reverse of which they are usually found. We owe to Dr. E. Hultzsch the first detailed explanation of these names. The gold and silver coins are called after Muhammadan saints, Khalifas, in the former coins and Imāms in the latter, while the copper coins, with the single exception of the first name for the double-paisa, which is that of a Khalifa, bear the Arabic or Persian names of stars. The coins with their names are as follows:—

(i) Four Pagoda Piece—*Ahmadī*, from *Ahmad*, the most praised, a name of the Prophet himself.

(ii) Double Pagoda—*Sadīqi*, from *Sadīq*, the just, after Abū Bakr Sadīq, the first Khalīfa.

(iii) The Pagoda—*Fārūqi*, from *Fārūq*, timid, after Omar Fārūq, the name of the second Khalif.

(iv) Double-Rupee—*Haidari*, from Haidar, a lion, the designation of Alī, who was both the fourth Khalif and the first Imām. Tīpu's father is also commemorated in the name.

(v) Rupee—*Imāmi*, from *Imām*, leader, after the twelve Imāms.

(vi) Half-Rupee—*Ābidi*, from Ali Zain al Ābidin, the fourth of the twelve Imāms.

(vii) Quarter-Rupee—*Baqīri*, from Muhammad al Bāqir, Muhammad the Great, the fifth Imām.

(viii) One-eighth rupee—*Jafari*, from Jafar al Sadiq, Jafar the Just, the sixth Imām.

(ix) One-sixteenth rupee—*Kāzimi*, from Müsa al Kasim, Mūsa the silent, the seventh Imām.

(x) One-thirty-second rupee (the smallest silver coin)—*Khizri*, from Al Khizr, the green one, a saint who is said to have drunk of the fountain of life and in consequence to be still alive.

(xi) Double-Paisa—*Othmāni* or *Mushtāri*, (the largest copper coin)—The first name was in use from 1218 up to 1221 and commemorates Othmān, the third Khalīfa. The second name which came into use in the year 1221, and was continued in all later years during which double-paisas were struck, is derived from *al mushtāri*, the Arabic name of the planet Jupiter.

(xii) Paisa—*Zohra*, which is the Persian name of Venus.

(xiii) Half-Paisa—*Bahrām*, the name of the planet Mars.

(xiv) Quarter-Paisa—*Akhtar*, Persian word for a star.

(xv) One-eighth Paisa—*Quth*, the Arabic name for the Pole Star.

The only coin of Tīpu on which no name has been found recorded is the gold *fanam*, and the omission can hardly be, as remarked by Henderson, due to the small size of the coin, for the designation *Khizri* appears on the still smaller silver half-anna.

The coin-names above mentioned first appear on the gold and silver coins on or after the year 1216, while in the case of the copper coins, with the exception of the double-paisa, which bears the designation *Othmāni* as early as 1218, the names do not appear till 1221, when the name of the double-paisa was altered to *Mushtārī*.

(g) His Gold Coins.

Of the four varieties of gold coin issued by Tīpu Sultan, the *Ahmadī* was struck at the Seringapatam and Nagar mints, whilst the *Sadīqī* is only known from the first of these. From the very small number of these coins now procurable, it has been inferred that their issue cannot have been extensive. On the other hand, the *pagodas* and *fanams*, which conformed to the general South Indian gold currency, were evidently much more extensively coined. Pagodas were struck at Seringapatam, Nagar and Dharwar (including Khwurshed-Sawād), while *fanams*, in addition to these three mints, excluding Khwurshed-Sawād, were also struck at Calicut, Feroke, and Dindigul. Both Moor and Hawkes refer to a double gold *muhr*, which neither of these writers had seen, and the coin has not been recorded by any one else; according to Hawkes, it was known as an "Emaumi," "*Imāmi*." The *Ahmadī* has an average weight of 211 grains. It was probably intended to be the equivalent of four pagodas, as the normal weight of one of the latter coins is 52½ grains. If, however, the weight of 160 grains assigned by Jackson to an *Ahmadī* dated 1198 is correct, it may be that when the coin was first struck it was intended to be the equivalent of the *muhr* or gold rupee, which would weigh approximately 175 grains. In any case, the coin is frequently incorrectly termed a gold muhr. Three variations in the inscriptions are commonly met with on the *Ahmadīs*. The following may be taken as typical for the first of these :—*Obverse* : "The religion of Ahmad is illumined in the world by the victory of Haidar. Struck at Pattan, the (cyclic) year Azal (38), the Hijri year 1198." *Reverse* : "He is the Sultan, the unique, the just. The third of Bahārī, the (cyclic) year Azal (38), the regnal year 2." On the second type, the reverse is practically the same as in the first, except for the cyclic and regnal years and the obverse is also nearly the same but for the cyclic year occupying a line by itself, and the word "Muhammad" being found at the end of the legend on the same surface. In the third type, the name of Muhammad appears at the head of the obverse inscription and the denomination of the coin is also found on the same surface. Marsden suggests that the inclusion of the name of the Prophet was intended to pacify the "murmurings of those to whom the exclusion of the *hejrah* could not fail to give occasion of scandal, and who might have begun to suspect their sovereign of heterodoxy." On the reverse the complete record of Tīpu's succession to the throne is now found. These three types of inscriptions are met with in the two larger gold coins and in the three larger silver coins. While the third type occurs in all these coins, the first type is only known in the *Ahmadī*, double-rupee and the rupee, and the second in the *Ahmadī*, double-rupee and half-rupee; but it is quite probable, as Henderson remarks, that this list is incomplete.

The average weight of *Sadīqī* is 106 grains and it was probably intended to be equivalent to two pagodas. The reverse inscription and its arrangement are identical with those found on the third type of *Ahmadī* above mentioned. The obverse inscription remains the same, but the arrangement of the words is slightly different. Making allowance of course for the designation of the coin *Sadīqī*, and the various cyclic years and dates which appear on this surface in the four known varieties of the coin of the *Pagoda*, generally termed the *Sultani Pagoda*, weighing normally 52½ grains, there are three varieties, the last of which bearing the distinctive name of *farūqi*. The first variety represents those struck at

Pattan and Nagar, in the first four years of Tīpu's reign. On the obverse, Haidar's initial, combined with the mint name, and the numeral signifying the regnal year are to be seen. On the reverse, is the inscription: "He is the Sultan, the just. Hijri year 1200." The second variety was struck at Pattan and Nagar in 1215 and also at Dharwar in 1216. On the reverse the name "Muhammad" is found added before "He is the Sultan," etc. In the third variety, struck at Pattan from 1216 to 1223, at Nagar in 1216 and 1217, and at Khwurshed-Sawād in 1217 and 1218, the reverse inscription is the same except for the addition of the words "the unique" before the words "the just," etc.

The *fanam*, weighing from 5 to 6 grains, was equal in value to one-tenth of a pagoda, and despite its small size had a wide circulation in Southern India, where apart from those issued by Tīpu Sultan, many varieties of this coin exist. In Tīpu's *fanams*, the obverse exhibits Haidar's initial within a lined circle and a row of dots, but there are several slight variations in the reverse inscription. For further information on this head, the reader may usefully consult Henderson's book already referred to.

Though Tīpu's copper coins are invariably unmilled, his gold and silver coins exhibit "a highly peculiar and characteristic milling," remarks Henderson, "similar to that met with in some French coins, and which, therefore, perhaps owes its origin to some of Tīpu's French workmen." It consists, he adds, of one or two irregular grooves running round the edge of the coin, interrupted at regular intervals by transverse depressions or indentations, in such a manner as to give almost a crenated appearance to the margin.

(xvii) Kērala or Malabar Coins—*Vīra Rāya fanams.*

The coins of the Kērala country or Malabar have been frequently found in large numbers in this State. They have been unearthed in such widely separated districts as Bangalore and Shimoga. They are mostly gold coin called *Vīra Rāya fanams*, or *panams*, probably coming from Calicut, which during the period of Haidar and Tīpu was closely connected with this State. In 1909-10, there were found at Kamblipur, Anekal Taluk, Bangalore District, 37 of these coins (*M. A. R.* 1909-10, para 114). Seeing that they have been found in many parts of Southern India, they must have once had a wide circulation. The weight of *Vīra Rāya fanam* has been found to be about 6 grains. Tradition on the West Coast ascribes these coins to Parasurāma, thus showing that they are of some antiquity. The symbols on them have not yet been satisfactorily explained by numismatists. The figure on the obverse is supposed by some to represent Kāli and by others to represent a dagger or shield. Dr. J. R. Henderson states that the symbol on the obverse also occurs on the Tanjore small gold *fanams* and that it was copied from these by both the Dutch and the French on some of their copper coins. It also occurs on a few Travancore copper coins. With regard to the symbol on the reverse, Dr. Henderson suggests that it might have "some connection with the zodiac because the Travancore name for these coins is *rāsi* (*i.e.*, a sign of the zodiac) and the twelve dots may represent the twelve zodiacal signs." A slightly different kind of *Vīra Rāya fanams*, 66 in number, were unearthed at Gabalur, a village in Kumsi Taluk, Shimoga District, in 1910-11. Though they differ from the specimens above described, they are exactly like the specimens Nos. 189-192 figured on plate IV of Sir Walter Elliot's *Coins of Southern India.* It appears that they are known as *Chandrihana* in the Shimoga District. Another interesting find of the same *Vīra Rāya panams* was made at Chikkerehalli, Honnali Taluk, Shimoga District. In describing this find Mr. Narasimhachar throws out an interesting suggestion in regard to the symbol found on the reverse of these *panams*. Besides the twelve dots, he says, the reverse shows an animal, evidently a crocodile moving to the left. In some of the published plates and in Elliot's *Coins of Southern India*, the coins are figured upside down showing the dots below and the animal above lying on its back. If they are figured correctly, *i.e.*, in the reverse order, "the crocodile can be clearly seen moving," says Mr. Narasimhachar, "to the left with its bent tail, and bearing the twelve dots on its back." He thinks the animal represents Sisumāra or the heavenly tortoise supporting on its back the collection of the stars and the planets.

(xviii) Restored Mysore Dynasty—*Krishna Rāja Wodeyar III.*

Purnaiya, when Regent, restored the *Ikkeri Varāha* as the new or *Hosa Ikkeri Varāha*, the original device of Siva and Pārvati being restored on the obverse, and *Sri* on the reverse. Krishna Raja Wodeyar III, on assuming the Government in 1811, issued it as the *Krishna Rāja Varāha*, retaining the same obverse, but putting *Sri Krishna Rāja* in Nāgari characters on the reverse. It was called, according to Buchanan, *Kartar Ikkeri Varāha*, *Kartar* meaning the ruler or ruling king, as distinguished from the Dalavāyi, the head of another branch of the Royal family. Purnaiya re-coined the *Kantirāya hana*, which, as already stated, was called *giddu Kantirāya hana* to distinguish it from the original issue of *Kantirāya*.

(xix) British East India Company.

Gold coins of the British East India Company have been traced at Sringēri (*M.A.R.* for 1915-16, para 154). One gold mohur has on the obverse the head of Queen Victoria with the words "Victoria Queen" around and the date 1841 in the exergue, and on the reverse a lion walking to left with a palm tree behind it in the centre, the words "East India Company" around the margin and the value of the piece in English and Persian (*ēk ashrafi*) in the exergue. Two gold pieces of the value of five rupees each, which appear to be half mohurs, show on the obverse the coat of arms of the Company with the words "English East India Company" round the margin, while the reverse bears the Persian inscription—*Ingriz Bahadur Company*—and gives the value of the piece as five rupees. Another gold coin, similar to the above but larger in size, has below the coat of arms the motto, *Auspicio Regis and Senatus Angliæ*, on the obverse, and names the piece as an *ashrafi* on the reverse.

Silver Coins.
(i) *Tipu Sultan's Silver Coins.*

Silver coins came into general use with the Muhammadan dynasties of Northern India. Though they had been in use for some time before, owing to lack of silver and disturbances in Central Asia, silver importation had temporarily ceased and with it silver currency as well. Silver, however, became plentiful with the re-opening of the commercial relations with Central Asia, from where the world supply was originally drawn just during the time Muhammadan dynasties began to build up their kingdoms in India. So far as Mysore is concerned, silver coins were first issued by Tīpu Sultan. Seven varieties were issued by him, *viz.*, the double-rupee (the Rupee is so named from a word meaning silver) struck at Pattan, Nagar and Calicut, the rupee at Pattan, Nagar, Dharwar and Khwurshed-Sawād, the half-rupee at Pattan and Nagar, and finally the quarter, eighth, sixteenth and thirty-second of a rupee, issued only from the Pattan mint. No silver coins seem to have been issued in the first regnal year and only coins smaller than the rupee are known after the thirteenth year. The smallest fraction of the rupee, or *Khizri*, was apparently only struck in the twelfth year. The double-rupee, weighing generally from 352 to 355 grains, has three varieties of inscriptions on it, similar in detail to those on the gold *ahmadī*. In the double-rupees of the third type, however, the coin-name *haidari* appears on the obverse, in place of the word *ahmadī* found on the gold coin. The first variety of the inscription is found on coins dated from 1198 to 1216, including the latter year, while the third type commences from 1216 and continues to 1220. The two Calicut double-rupees struck in 1215, which differ chiefly in the arrangement of the figures in the date, are of the second type, but in one of them the name of the cyclic year occurs in the last line on the obverse. In several of the earlier double-rupees, both fields, but more particularly the reverse, are ornamented with conventional floral and even cruciform designs, in addition to the usual rosettes composed of dots; in the later coins the fields are plain. The rupee weighs on an average 175 grains, though an exceptional specimen may weigh as much as 188 grains. There are two types of it, which except for some differences, agree as regards inscriptions and their arrangement with the first and third types already noted in connection with the *ahmadī* and double-rupee. In the coins of the later type the distinctive name *imāmi* appears on the obverse. The first type was apparently issued only from Seringapatam and Nagar in 1200, while the later one appeared from 1216 onwards at Seringapatam and at Dharwar. A rupee struck at Nagar in 1216, which must be regarded as a variety of the later type, shows variations in the arrangement of the inscriptions; on the obverse, Haidar's initial is omitted. The rupee struck at Khwurshed-Sawād in 1217 and 1218 shows also variations in the obverse; the names "Muhammad" and "Ahmad" exchange places and Haidar's initial is also restored. The Half-rupee, the *ābidi*, weighs about 87 grains and exists in the second and third types already described in connection with the gold and silver coins. The Half-rupee struck at Seringapatam in 1215 is the only known representative of the second type. The Nagar Half-rupee agrees with the Double-rupee issued from the same mint in 1215. The Quarter-rupee, *bāqirī*, has an average weight of about 43 grains and was struck at the Seringapatam mint from 1216 to 1224. Only a single type of it exists, the obverse having "Muhammad. He is the Sultan, the Unique, the Just. Year 1216 (Maulūdi)" and the Reverse "Bāqirī (regnal) year 6, ٮ Pattan." The Eighth-rupee, the *jafarī*, which weighs about 20 grains, was struck at Seringapatam from 1218 to 1226. The inscriptions are still further reduced. On the obverse, Haidar's name is continued with that of the mint thus: "Muhammad. Year 1218 (Maulūdi) Struck at Pattan," and the reverse has—"Jafarī, Regnal year 8." The Sixteenth-rupee, known as *Kazimī*, weighing about 10 grains, was issued from the Seringapatam mint from 1220 to 1226. Except for the presence of the distinctive name of the coin, the inscriptions are identical with those of the Eighth-rupee. On the reverse, the legend runs: "Kāzimī, Regnal year 10." The Thirty-second of a rupee, the *Khizrī*, the smallest of all Tīpu's coins, which weighs approximately 5 grains, was struck at Seringapatam, and is known only from 1222. It has on the obverse: "Struck at the royal residence" and on the reverse, the legend "Khizrī (regnal year) 12." Though no mint name occurs on this coin, it may be assumed, on the analogy of the other small silver coins, that it emanated from Seringapatam.

(ii) *Krishna Rāja Wodeyar III.*

On the restoration of the kingdom, Purnaiya continued the silver coinage practically unchanged, except for the legends. Persian being at the time the official language in the State, the coins first struck in his time bear inscriptions in this language. The Rāja Rupee was issued in the name of the Mughal Emperor, Shāh Ālam, following the type of the rupees issued by the East India

Company at Arcot and elsewhere. The dates and regnal years on this coin are irreconcilable. The obverse of this coin has the legend: *Sikka zad bar haft Kashūr sāya fazl al Khāmi din Muhammad Shah Ālam bādshah*—"The defender of the religion of Muhammad, the reflection of divine excellence, the Emperor Shāh Ālam struck this coin, to be current throughout the seven climates." As regards the phrase "seven climates," Moor says:—"When Timur, establishing his throne in India, overcame the kings of Kashmir, Bengal, Deccan, Gujarat, Lahore, Poorab and Paishoor, he united the kingdoms, and called himself conqueror and sovereign of the seven climates or countries; which title has been retained by his successors." The inscription on the reverse runs: *Zarb Mahisur san 47 julūs mayimanant mānūs*—"Coined at Mysore, in the 47th (or other) year of the auspicious reign." It must be added that only a portion of this inscription occurs on each coin. The *Rāja Ardha Rupāyi* (½ Rupee) is much like the Rupāyi both as to the obverse and reverse. The *Pāvali* (¼ Rupee) has on the obverse the figure of Krishna, surrounded with dots and on the reverse the legend "*Kishen Raj Wodeyar san 1244 julūs zarb Mahisur*" in Hindustani surrounded with dots. Some specimens are found dated according to the Kaliyuga. The silver *fanams* issued were known as *Adda* (½ *fanam*) and *Hāga* (¼ *fanam*). *Adda* represents *half* the value of a *Kantirai hana*, the basis of popular and official calculation of the time. On the obverse of them is a dancing figure of child Krishna with a ring of dots and on the reverse is the legend *Mayili hana* in three horizontal lines in Kannada characters. These were called *Mayili fanams*. The meaning of *Mayili* is not very clear. Mr. Rice writes:—

> "It may mean *mayili*, reduced body or thin. Another possible, but not very probable, explanation is *Mayi*, contraction for *Mayisur*, and *li*, the locative suffix. This would mean

"in Mysore," indicating the mint town. The only other meanings of *Mayili* in Kannada are—dirty, and small-pox, neither of which is of any use here."

(iii) Mughal Emperors

Mughal coins have been traced in the State. These range from the time of Akbar to that of Muhammad Bahādur Shāh (see *M.A.R.* 1915-16, para 152). Akbar's Rupee and Half-rupee appear in "modern imitations, the legends being blundered and illegible." A rare coin that has been found is one of Shāh Jahān of what has been called the Kalima-Ilāhi type. The obverse shows the *Kalima* and the world *ilāhi* and mentions Kashmir as the place of mintage and *Ardibihisht* as the month. The reverse names the king with his titles *Shihābu-d-dīn Muhammad Shāh Jahān Bādshāh Ghāzi Sāhib Qirān Sāni.* *Ilāhi* was the new era introduced by Akbar in the 30th year of his reign. It dates from his first regnal year. The names of the months and days of the *Ilāhi* era were the same as those of the old Persians and *Ardibihisht* was their second month. *Sāhib Qirān Sāni* means "the second lord of the planetary conjunctions," Tamerlane being the first. The title is also found on the coins of several of Shāh Jahān's successors up to Akbar II.

(iv) British East India Company.

Rupees issued by the East India Company bearing the name of the Mughal Emperor Shāh Ālam have been found in conjunction with the Rāja Rupee in the State—as far interior as Nagar in the Shimoga District (*M.A.R.* 1912, para 140). In one find of three coins, two of the E.I.Co. and one Rāja Rupee, on the obverse is the couplet mentioned above in connection with the Rāja Rupee, of which only a few words are legible. When complete, the couplet would read (correctly) thus:

Sikka zad bar haft Kishvar Sāya fazal Allah
hāmī dīn Muhammad Shāh Ālam Bādshah

meaning "The defender of the Religion of Muhammad, reflection of divine excellence, the Emperor Shāh Ālam has struck this coin to be current throughout the seven climes." The Hijra date 1221 (*i.e.*, A.D. 1806) is also given on the obverse of two of the coins. From the reverse inscriptions we learn that the East India Company rupees were minted at Arcot in the *julūs* (or regnal) years 43 and 26 and that the Rāja Rupee was minted at Mysore in the regnal year 45. The double *panam* of silver of the British East India Company, with two linked C's on the reverse, has also been found in the State (*M.A.R.* 1916-17, para 153). The Arcot rupee of the French East India Company has also been found in the State. This emanated from Pondicherry. The crescent mark found on this coin is common (and confined) to it and to the coins of Krishna Rāja Wodeyar III. The similarity between these two sets of coins is so great that the silver coins of Krishna Rāja Wodeyar are, as Henderson points out (see *M.A.R.* 1916-17, para 155), frequently mistaken for French ones as the letters of the mint-town "Mahisur" are not always visible. Otherwise, they are very similar, only those of Krishna Rāja Wodeyar frequently bear, as already remarked, impossible dates and regnal years for Shāh Ālam in whose name they were professedly struck. Finds of the old Arcot rupee of the British East India Company are also met with in the State. According to Atkins, it was first issued about the year 1758 and most probably continued in circulation until the year 1811. The mint mark on it is supposed to represent a lotus flower. In a hoard found at Channarayapatna, Hassan District, many varieties of silver coins have been traced. Coins of the British East India Company struck in the name of the Mughal Emperors Azizu-d-dīn Ālamgīr and Shāh Ālam II (Rupee, $\frac{1}{4}$ Rupee, $\frac{1}{8}$th Rupee and $\frac{1}{16}$th Rupee) all bearing on the obverse the date A.H. 1172 (A.D. 1758) and on the reverse the regnal year 6 and the mint name Arcot are part of this hoard. Arcot coins of this Ālamgīr were struck both at the Calcutta and Madras mints; the mint-mark of the former was a lotus flower and of the latter a rose. Both the varieties are included in the hoard spoken of in the *M.A.R.* 1915-16, para 153. Two varieties of coins struck in the name of Shāh Ālam, those which bear an Arabic couplet and those which merely give the king's name, are also included in it. As usual, only a few words of the couplet are legible on the coins, which include specimens of the Rupee, ½ Rupee and ¼ Rupee of both varieties. One of them is dated in A.H. 1218 or A.D. 1803; another gives A.H. 1221, or A.D. 1806. The couplet variety bear the mint name of Arcot, whereas those with the name of the king on come from the Surat mint. According to the author of the undated *Catalogue of Coins in Mysore Government Museum*, Surat coins were also struck in Mysore during Purnaiya's Regency. Silver double *fanams* of the British East India Company, issued during the time of Charles II, are also known. They have on the obverse a standing figure, probably of Vishnu, and on the reverse two linked C's, the monogram of Charles II. These coins are usually attributed to the Bombay mint, but they seem to be issues of Madras. There is also one single *fanam* of this series with the same obverse and reverse. Specimens of another variety of silver double *fanams* give the value of the coin in English and Persian on the obverse and in Tamil and Telugu on the reverse. Another silver coin, a quarter pagoda, has on the obverse a *gōpura* or tower surrounded by stars and on the reverse the standing figure of a god. The value of the piece is also given in English and Persian on the obverse and in Tamil and Telugu on the reverse. Included in the coin necklaces (known as *puttāli saras*) of the goddess Sri Sārada at Sringēri are some foreign gold coins, including those of

Belgium and Venice, those of the latter preponderating. The Venetian coins are ducats. The obverse bears a standing figure of Christ, while the reverse shows the Doge kneeling to receive a banner from St. Mark. On the margin to the left on the reverse occurs the legend *S.M. Venetus.*

Copper Coins. (i) *Chōlas.*

A copper coin of the Chōlas, with the usual standing king on one side and a seated human figure on the other, is known (*M.A.R.* 1916-17, para 153). The seated figure has, in some cases, underneath the name *Rāja Rāja* in Nāgari. Rāja Rāja was the great Chōla king who made Tanjore his capital and embellished it (985-1035 A.D.). This type of coin spread with the Chōla power and was copied by the kings of Ceylon. Its influence is to be noticed on the earlier issues of the Nāyaka kings of Madura and Tinnevelly. A copper piece of the Vijayanagar King, Dēva Rāya II, has also been traced (*M.A.R.* 1916-17, para 153). As a general rule, in Mysore, from the earliest times to which they have been traced, copper coins bore on the obverse the figure of an elephant, *āne*, whence the name *āne*, or *anna*, though the letter is perhaps a compromise between *hana* and *āne.* Above the elephant was afterwards introduced the moon, and later on, the sun also. The reverse consisted of crossed lines. The half *paisa* had a tiger on one side and a battle-axe on the other, which, Rice, following apparently Moor, thinks may have been a Hoysala coin; though it has been suggested by Marsden that it was a type tried but abandoned by Tīpu. According to Loventhal, the special crest of the Pāndyan princess of Korkai was the battle-axe, associated with the elephant. Besides these, there was an old series bearing on the obverse a Kannada numeral, from 1 up to 32 in a ring of dots, with the crossed lines on the reverse. They are attributed to the Mysore Rājas who immediately preceded

(ii) *Vijayanagar Dynasty.*

(iii) *Early Mysore Kings.*

Haidar Ali. These are so abundant at the present day that it seems right to infer that they had at one time a very extensive circulation. They are of two issues, weighing approximately 46 grains and 23 grains, and bear on the obverse Kannada numerals from 1 to 33 according to Jackson, though Henderson states that he has "not met with a number higher than 32." The significance of these numerals is not known but the opinion has been expressed that they may indicate the years of a reign. But for the awkward position created by Jackson's mention of 33 numerals, Henderson was inclined to attribute them to Chikka Dēva Rāja (1672-1704), or to Krishna Rāja Wodeyar II (1734-1766).

(iv) *Haidar Ali.*

Haidar's *paisas* continued the elephant obverse. They were struck at Seringapatam in the last two years of his reign and are of considerable interest, as they form the model on which the extensive series of copper coins issued by his son was based. Henderson includes under the heading "doubtful copper coins of Haidar Ali" three distinct series, all worthy of special mention. The first consists of three roughly executed and undated *paisas*, two of which were struck at Bellary and the third at Seringapatam; they may probably have been issued by Tīpu, although their extreme roughness seems to indicate otherwise. The name "Bellary" is spelt in two ways and no other coins of this mint are known. The coins with Kannada numerals are evidently a re-issue of the similar coins struck by one of the Mysore Rājas referred to above. These coins bear in addition to the Kannada numerals, which possibly indicate regnal years, an Arabic numeral repeated, which Henderson thinks is perhaps an indication of value. On the chequered reverse, Haidar's initial is found, a fact which does not enable us to assign the coins to Haidar or Tīpu. As, however, Tīpu had a very extensive and distinctive copper coinage of his own, it seems more likely that these insignificant pieces were issued by his father, to whose general policy of copying earlier types they also conform. Finally, we have the "tiger and battle-axe" coins which, as already stated, have been taken by Marsden as pattern pieces of Tīpu which never came into general use. Henderson has catalogued them as issues of Haidar, though he adds that "there is perhaps just as great probability that they originated with Tīpu, to whose half-*paisas* and quarter-*paisas* they, on the whole, conform both in weight and size; their border is also identical with that of many of Tīpu's copper coins." As no specimens of this type have been met with in Mysore, it is suspected that they may have formed a temporary issue for Calicut. It is interesting to note that of the two dated *paisas*, the one issued in 1195 is not uncommon, while the later one is very rare. The thick coarse *paisa* struck at Seringapatam is not rare, nor is the Bellary *paisa* with the elephant to right, but the one with the elephant to left is distinctly rare. None of the small copper coins with Kannada numerals and Haidar's initial is commonly met with, and clear examples (*vide* Henderson's *Catalogue*) showing more than a small part of the die are rare. The "tiger and battle-axe" coins are all rare and particularly those of the smallest size. Tīpu's copper coins are in five different values, *viz.*, double-*paisa*, *paisa*, half-*paisa*, quarter-*paisa* and eighth-*paisa*. They were issued by Tīpu Sultan from no fewer than twelve different mints, though only the *paisa* appears to have been struck at all of these. The *paisa* is, besides, the only coin known to have been struck in each of the seventeen regnal years of Tīpu. The coins, unlike the gold and silver ones, invariably exhibit on the obverse a figure of an elephant, either advancing or standing with its head to the right or left of the field, and in some double-*paisas* the animal is represented with its trunk uplifted, as if engaged in the act of *taslim* or *salāming*, an

(v) *Tīpu Sultan.*

action which it is usually trained to perform on special occasions. It is generally caparisoned, with an elaborately decorated body-cloth and head-covering, and with metal anklets on all its feet, in other words, with the ornamental trappings worn by the animal on ceremonial or State occasions. As a general rule, to which however there are many exceptions, the elephant in the earlier coins up to 1221 is turned to the left, while in the later ones from 1221 onwards it is turned to the right; and the exceptions are most frequently to be met with during the first few years of each of these periods. The elephant, which in India is associated with royalty, is an inhabitant of the Mysore jungles and appears, as already stated, on Ganga coins, from whom it was copied by the Gajapati kings. Apparently Haidar and his son were well acquainted with the earlier coinage of the country and built up their own coinages on it.

The *paisa* weighs approximately 174 grains and the other copper coins in due proportion. The special designations appear first on the double-*paisa* in 1218 and on the smaller coins in 1221. Tufnell and others have described the double-*paisa* as a "forty-cash" piece, and the other coins in relative proportion down to the eighth of a *paisa*, which is the equivalent of two-and-a-half cash. The term "cash" or "Kās" was in use, as Henderson points out, in the Tamil districts of Southern India and was introduced in the copper currency of Mysore after the death of Tīpu Sultan, when Krishna Rāja Wodeyar III was restored to the throne, probably to make the coins conform to those of the English East India Company. It is, however, doubtful if the term was used by Tīpu, and we know from the writers of his time that the word "paisa" was then in general use (*vide* Kirkpatrick's *Letters*, No. CCXXXIV). The legends on the copper coins are always of limited extent and are practically confined to the reverse.

The double-*paisa* weighs from 331 to 352 grains. It was struck at Seringapatam and Nagar from 1218 to 1226, at Chitaldrug in 1218 and 1219, and at Feroke in 1218. Henderson's lists show that specimens without any indication of the date are also known from the first two of the mints mentioned above. There are three main varieties of this coin:—

(1) Those issued from all the four mints between 1218 and 1221, the latter year in the case of Pattan only. The obverse on this is an elephant to right with uplifted trunk; date over the tail; and above the elephant a flag. The reverse has the legend: "Othmāni struck at the royal residence Pattan." (2) Those issued from Pattan and Nagar in 1222 and 1223. The obverse is as in No. (1) above, but the date varies and the word *Maulūdi* is found above the elephant. The reverse is as in No. (1) above, except for the name of the coin. (3) Those issued from Pattan and Nagar in the letter-years 1224 to 1226. The obverse on this type is made up of an elephant to right with depressed trunk; above the elephant a flag carrying the letter (for letter-year) but no numeral date. The reverse is: "Mushtarī struck at the royal residence Pattan, in the *Maulūdi* year 1224."

The *Paisa*, which was struck at all the mints, has an average weight of 174 grains, but examples weighing as little as 160 grains and as much as 193 grains are also met with. In the earlier *paisas*, with the exception of the two earliest Nagar ones, the obverse shows merely the elephant and date, but the Pattan and Nagar coins from 1221 to 1223 (both years included) have in addition the word "Maulūdi," and two *paisas* struck at Pattan in 1221 and 1222, the words "Muhammad Maulūd." The distinctive letter for each year is found on coins of the two mints mentioned above, and also on those of Faiz Hisār, from 1224 onwards, and as late as 1227 in the case of Nagar, but the word "Maulūdi" now disappears from the obverse. As regards the reverse, the earlier coins as a rule merely record the mint, with the word

"Struck at," but on Pattan and Nagar *paisas* of 1221 and subsequent years the special name of the coin "Zohra" or "Zohrā" appears, while in those of Faiz Hisār, it is only met with in the letter-years. In the case of three mints, during the letter-years, the word "Maulūdi" is associated with the date on the reverse. A Feroke *paisa*, struck in 1216, has the word "Sanah" ("year") on the obverse. Some of the earlier *paisas* of Calicut have the "bundar," "the port," and in others from this mint, the regnal years are stated on the same surface. Undated *paisas* are known from the Pattan, Nagar, Faiz Hisār and Calicut mints.

The Half-*Paisa* was issued from all the mints except Calicut. It weighs on an average 87 grains, but variations from 82 to 92 grains are not infrequently met with. The legends and their arrangement on this coin agree generally with those on the *paisa*, the only notable difference being in the fact that the word "Maulūdi" is entirely omitted from the former, except in the case of the half-*paisas* struck at Nagar in the last three years of the reign. The special name "bahrām" is seen first on Pattan coins in 1221 and on Nagar and Faiz Hisār ones in 1222 and 1224 respectively. Undated half-*paisas* are known from the Pattan, Nagar, Faiz Hisār and Bengalūr mints.

The Quarter-*Paisas* generally weighs about 42 grains, though specimens weighing from 32 to 49 grains are not unknown. It was issued from all the mints except Khwurshed-Sawād. Calicut quarter-*paisas* have no date on either side, the name of the mint-town only appearing on the reverse. A quarter-*paisa* from the Nagar mint, however, has the date 1198 and a word on the reverse. The distinctive name *akhtār* appears first on Pattan coins in 1221, and only in later years on those of Nagar and Faiz Hisār. In other respects the quarter and half-*paisas* agree. Undated quarter coins are known from the Pattan, Faiz Hisār, Bengalūr and Calicut mints.

The Eighth-*Paisa* is the smallest copper coin of Tīpu Sultan. It weighs about 21 grains, though occasionally it has been found to be only 18 grains. It was struck only at the Pattan, Nagar, Bengalur, Ferrukhyāb Hisar, and Salāmabād mints. It appeared as early as 1216 and as late as 1226. The special name *quth* is only met with on the later Pattan and Nagar coins, appearing in the first of these as early as 1222 and as late as the penultimate letter-year 1226, while the only known Eighth-*paisa* from the Nagar mint was issued in 1226. A variety is known, possibly struck (according to Henderson) at Pattan, in which the name of the mint is omitted, although the word *quth* occurs, and another is known without any indication of the date.

Attention has been drawn by Henderson to the extraordinary errors which occur on some of the smaller copper coins of Tīpu and to the reason assigned by Buchanan for the same (*A Journey from Madras, I. 129*). For instance, on some of the quarter-*paisas* of Nagar, Faiz Hisār and Khāliqabād, error occurs not only in the date, but extends also to the name of the coin in the first two of these mints. The value of these coins was not, as Buchanan suggests, deliberately raised by the Sultan to pay off his dues to the soldiery, with the result that the legends on these coins were altered to suit the arbitrary and oppressive action, but that the descriptions themselves were, says Henderson, due to "an error on the part of an ignorant workman who was not familiar with the Arabic letters. It seems hardly likely that a purely temporary measure would be recorded on the coin." Tīpu's copper coins, unlike gold and silver, are invariably unmilled.

(vi) *Minor chiefs*

A word or two may be added here on copper coins similar to those struck by Haidar and Tīpu, but which were not actually issued by either of them. Thus, coins of the quarter-*paisa* size, with an elephant on the obverse, like those of Haidar and Tīpu, are occasionally met with. Henderson notes one of these, which is an obvious copy of Tīpu's quarter-*paisa*, in which the elephant is surmounted by a crescent and star, while the reverse bears the mint-name Ganjikōta (Gandikōta, in the present Cuddapah District) and the date 1215 (1800-01 A.D.). In others, the reverses which are always incomplete and usually illegible, suggest that they were struck by some of the chiefs of the Bellary, Anantapur and Cuddapah districts, who struck coins in the name of the Mughal Emperors. One of these bears the date 1161 (1748 A.D.) above elephant, and if this is not an error, as Henderson strongly suspects it is, it might be regarded as the prototype from which Haidar Ali took the elephant obverse. Jackson figures a half-*paisa* in which the reverse bears the illegible name of a mint and the date 1202 (1787-88 A.D). This coin, which is not uncommon, has an elephant to right while a second type exists in which the elephant is to the left. Henderson assigns both issues to Wallajah, Nawab of the Karnatic.

(vii) *Krishna Rāja Wodeyar III.*

Under Krishna Rāja Wodeyar III, a *kāsu* or *āne kāsu* was first coined bearing the elephant, with sun and moon on one side, and on the other *Sri Krishna Rāja*, in Nāgari characters. Later on were issued the *mayili Kāsu* (spelt in English on some coins *Meillie* and in others *Mailay*). To the same obverse as above was added *Sri* in Kannada over the elephant; but the reverse bore the legend *V cash* in English (or X or XX as the case might be), with *Mayile Kāsu* 5 (or 10 or 20) in Kannada. Afterwards the English was put below the Kannada, and *Cha* (for Chāmundi) in Kannada, was inserted above the elephant on the obverse, and *Krishna*, in Kannada, put at the top of the reverse. Eventually the tiger (or lion) of Chāmundi was substituted for the elephant on the obverse, and the reverse had *Krishna* (in Kannada) in the centre, surrounded by a circle containing the words *XXV Cash* (so badly printed in some specimens that it reads *U A U H*), *Zarb Mahisūr* (in Persian) and *Mayili Kāsu 25* (in Kannada). The smaller coins had only *Krishna* (in Kannada), *Zarb Mahisūr* (in Persian) and the numeral 5 or 10. The coining of these copper pieces—*Chāmundi* (tiger) and *Simha* (lion) *duddus*—was continued by the British after the assumption of the country in 1832. In 1833, the mint was transferred from Mysore to Bangalore, though the name of the former was still preserved on the coins struck. In 1843, the mint was finally closed and the English coinage became the medium of exchange in the State. The last coin struck has the tiger (or lion) of Chāmundi on the obverse, with *Sri* (in Kannada) and sun and moon above, and *1843* (in English) below. On the reverse is *Krishna* (in Kannada), *Mahisūr Zarb* (in Hindustani).

(viii) ***British East India Company.***

The copper coins of the British East India Company, ranging in date from 1791 to 1827, are known in the State. These may be described under four heads:—

(i) Those which have on the obverse a shield surmounted by a device resembling the figure 4 and divided transversely into four compartments, each containing one of the letters of the East India Company's monogram, *V.E.I.C.*, with the date below, and on the reverse a pair of scales with the Arabic word, *adal* (meaning *justice*), below. There are under this head 6 pie, 4 pie, 3 pie and 1 pie pieces, dated in 1794, 1791, 1791 and 1794 and 1791 and 1794 respectively.

(ii) Those which have on the obverse the coat of arms of the East India Company with the motto, *Auspicio Regis and Senatus Angliae*, in a cross line underneath, the reverse being the same as that of No. (i) above with the addition, however, of the Hijri date in Arabic numerals. There are under this head, 6 pie, 3 pie and 1½ pie pieces, all dated in 1804 A.D. and 1219 Hijri. A two pie piece which differs in type and make from the above two classes and exhibits a curious combination of the shield and coat of arms, as also of the monogram and motto, may be noted. It has on the obverse a shield in the middle on a counter-sunk surface; and around the raised margin the words—*United East India Company*—and the date 1794. On the reverse; the coat of arms of the East India Company in the middle on a counter-sunk surface with the words, *United East India Co.*, in a cross line underneath and the figure 96 below; and around the raised margin, the motto—*Auspicio Regis et Senatus Angliae*—and the words *To one Rupee.* The figure 96 taken along with "To one Rupee" gives the value of the coin as 2 pies.

(*iii*) Thick coins resembling (*i*) above both on the obverse and reverse—of these, a 16 pie piece, dated probably in 1801, 8 pie pieces dated in 1804 and 1809, 4 pie pieces ranging in date from 1802 to 1827; and 2 pie pieces with illegible dates, are known.

(*iv*) Coins of the *Cash* series, which have the same obverse as that of (*ii*) above, the reverse giving the value of the coin in Persian and English—of these 4 pie (or XX Cash) pieces, dated 1808, the reverse containing the Persian words *Kās bist chahār falūs ast*, Marāthi meaning "twenty cash equal 4 *falūs* or pies" and the English expression "XX Cash" in the exergue, are known. Two pie or X Cash pieces, dated 1803 and 1808, the reverse bearing the (Marāthi) words "*daha kās dō falūs ast*," which means "Ten Cash equal 2 *falūs* or pies," and the expression X Cash in the exergue, are also known. One pie pieces or V Cash pieces, dated 1803, with the (Marāthi) words "*panch kās ēk falūs ast*, meaning "5 Cash equal 1 *falūs*" and "V Cash" in the exergue, are also met with. There are besides undated 2 pie or X Cash pieces with their value given in Telugu and Tamil on the obverse and in Persian on the reverse thus:—*Obverse*: *Yidipadi Kāsulu, idupattu Kāsū* in 4 lines one below the other; *Reverse*: ....*daha Kās ast, X Cash* also in 4 lines, one below the other. (For plate references, etc., see *M.A.R.* 1911-12, para. 142). A pie piece has on the obverse a balance with the letter T between the scales and the date 1805 below. The reverse bears an illegible Persian legend. T stands for Tellicherry, the place of mintage (*M.A.R.* 1915-16, para. 154).

(ix) *Dutch East India Company.*

One-quarter stiver pieces, known as *Sallis* in Southern India, have been reported upon in the State (*M.A.R.* 1917-18, para. 142). These were struck by the Dutch East India Company. They may be divided into four classes according to the position of the lions on the reverse. They range in date from 1705 and 1789 A.D.

Coins in circulation.

Thirty years ago, there were in the State, in common circulation, the following coins, most of which were British coins, with a few local copper pieces, which, however, from 1863 onwards were gradually withdrawn and sold, broken up, as old copper.

Copper.	Kāsu	Pie or cash	*Silver.*	Dodd āne	2 annas
	Duggāni	½ duddu, 2 pie		Pāvali	¼ rupee
	Mūr Kasu	¼ anna		Ardha rūpāyi	½ rupee
	Duddu	⅓rd anna		Rūpāyi	1 rupee
	Ardhāne	½ anna			

Of the above, many have gone out of use. The coins now in circulation are :—

Copper	Kāsu	Pie	*Silver.*	Dodd Āne	2 annas
	Mūr kāsu	¼ anna		Pāvali	4 annas
	Ardhāne	½ anna		Ardha rūpāyi	½ rupee
				Rūpāyi	1 rupee
Nickel.	Āne	1 anna		......	......
	Eradu Āne	2 annas		......	......
	Nālku Āne or Pāvali	4 annas		......	......

Coins and Accounts.

In order to explain the way in which accounts were written, it is necessary to describe the system of fractions and signs. The following are the names of the fractional parts :—

|||	Mukkālu	¾	≡	Mūrvīsa	$\frac{3}{16}$	|||	Mukkāni	$\frac{3}{64}$
||	Aré	½	=	Bēle	$\frac{2}{16}$	||	Arevīsa	$\frac{2}{64}$
|	Kālu	¼	−	Vīsa	$\frac{1}{16}$	|	Kāni	$\frac{1}{64}$

The fractional parts of a pagoda, rupee, or fanam were expressed by the marks above exhibited, but the terms varied with the coin. Pagodas were marked by prefixing ಗು *gu*, rupees by prefixing ರು *ru*, and *fanams* were distinguished by prefixing the mark ő‾‾, called *makāra*, the tail of which was extended over the lower denominations to the right.

Names of fractional parts of coins and mode of writing them are as follows:—

Value	Pagoda		Rupee		Fanam	
1	ಗಾ ೧	varāha	ರು ೧	rūpāyi	ő‾೧‾	opphana
$\frac{3}{4}$	ಗಾ |||	muddharana	ರು |||	muppāvali	ő‾0‾ |||	muppāga
$\frac{1}{2}$	ಗಾ ‖	honnu, pratāpa	ರು ‖	adheli	ő‾0‾‖	adda
$\frac{1}{4}$	ಗಾ |	dharana	ರು |	pāvali	ő‾0‾|	hāga
$\frac{3}{16}$	ಗಾ ≡	muddugula	ರು ≡	mūrāne	ő‾00‾≡	mūruvīsa
$\frac{2}{16}$	ಗಾ =	chavala	ರು =	eradāne	ő‾00‾=	bēle
$\frac{1}{16}$	ಗಾ —	dugula	ರು —	āne	ő‾00‾—	vīsa
$\frac{3}{64}$	ಗಾ |||	mūru bottu	...		ő‾000‾ |||	mukkāni
$\frac{2}{64}$	ಗಾ ‖	eradu bottu	...		ő‾000‾ ‖	arė vīsa
$\frac{1}{64}$	ಗಾ |	bottu	...		ő‾000‾ |	kāni

In the West, the mode of writing the accounts was somewhat different. Pagodas were expressed as above by prefixing ಗಾ to the integers, and then the sign ő‾‾ was placed to mark the *fanams*, which were 10 to the pagoda. In filling up the places of *fanams*, the integers from 1 to 4 were used, but if the number were 5, the fractional mark ‖ for half was placed instead of it, denoting ½ a pagoda. If the number of *fanams* was greater than 5 and less than 10, figures denoting *fanams* were placed after the fractional parts of the pagoda, and the sign ő‾‾ omitted. If there were no *fanams*, a cipher was placed after ᵓ to show that there were none. Ciphers were also used to denote the relative value of the fractions.

	p.	f.		p.	f.
Thus ಗು ೧ᵓ೧ was	1	1	ಗು ೧ᵓ೦೦—। was	1	$\frac{1}{16}$, & $\frac{1}{64}$
ಗು ೩॥೦	3	5	ಗು ೩ᵓ೦೦೦।	3	$\frac{1}{64}$
ಗು ೪॥೧	4	6	ಗು ೪ᵓ೦೦೦೦—	4	$\frac{0}{256}$
ಗು ೩ᵓ೧।—।—	3	$1\frac{1}{4}$, $\frac{1}{16}$, $\frac{1}{64}$, & $\frac{1}{256}$	ಗು ೩ᵓ೦।೦।—	3	$\frac{1}{4}$, $\frac{1}{64}$, & $\frac{1}{256}$
ಗು ೪ᵓ೦।—।	4	$\frac{1}{4}$, $\frac{1}{16}$, & $\frac{1}{16}$	ಗು ೪ᵓ೦॥೦೦—	4	$\frac{1}{2}$ & $\frac{5}{256}$

The above modes of writing up the accounts still prevail in the State, though of necessity entirely restricted to the rupee and its fractions.

Coins mentioned in Inscriptions.

Coins of different kinds are mentioned in inscriptions found in the State, some of which may be briefly referred to here. The obsolete Buddhist coin, *Nishka*, is mentioned in an inscription dated in 1666 A.D. in the reign of Dodda Dēva Rāja of the Mysore line (*E.C.* IV. Mysore ii, Yedatore 54). It is popularly considered equivalent to a *Varāha* or pagoda. The *gadyana* is repeatedly alluded to in grants. Thus we are told in an inscription dated in 1309 A.D. that Chakravarti Dannāyaka sold for 650 *gadyanas* certain estates inherited by him from his father to certain Brahmans of Belur (*E.C.* IV. Nag. 41). The *gadyana* is again referred to in *E.C.* IV. Mysore ii, Gundlupet 32, dated in 1372 A.D. A local issue of the *gadyana*, apparently by the Lakkigundi *prabhu*, was the *Lokkugundi gadyana*, which is mentioned in an inscription dated in 1113 A.D. (*E.C.* VII, Shimoga i, Shimoga 97). The Kantirava *pana* is mentioned in *E.C.* IV. Mysore ii, Yedatore 18, dated in 1761 A.D; while the *Varāha* is referred to in *E.C.* IV, Mysore ii, Yelandur 63 dated in 1762 A.D. An unidentified coin, named Idai-Kondavar-antiyakābharanan *madai*, is mentioned in an inscription of Rajēndra Chola, dated in about 1023 A.D. (*E.C.* IV. Mysore ii, Chamrajnagar 69). It is stated in this inscription that the Chief of Padinād (Hadinād) and a merchant from Madhurāntaka (in the present Chingleput District) bought some land for presentation to a temple at Homma and the sale price paid for it amounted to 20 pieces of this particular coin. The *Madai* were Tamil gold coins, equal to half a pagoda, but to whom the name here mentioned refers, it has not yet been determined. *Idai-nād* is mentioned in T.-Narsipur 33, which also records the grant of a *mādai.* A copper-plate inscription of Hoysala Narasimha III mentions the *Varāha* (*M.A.R.* 1908-09, para. 85). This coin is also named in a grant of the Vijayanagar king Dēva Rāya (*M.A.R.* 1908-09, para. 92). The Greek *drachma* is referred to in an inscription dated in 907 A.D. (*E.C.* III. Mysore i, Mandya 14). In this inscription we read: "Every year he will make an offering of 15 *pana* according to the metal rate of *drammas.*" The *Līlāvati*, the well-known Hindu work on Mathematics, refers to *pana*, *dramma* and *nishka* and gives their ancient values.

Coin collections.

The principal collections of Mysore coins are to be found at:—(*a*) Mysore Government Museum, Bangalore; (*b*) the Office of the Director of Archæology, Mysore; and (*c*) the Madras Government Museum, Madras. Special catalogues have been published by recognized authorities on the first and last of these collections. These catalogues are referred to in the accompanying Bibliography.

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CHAPTER V

SCULPTURE AND PAINTING.

A. Sculpture.

MONUMENTS IN WOOD AND STONE.

Place of Mysore Sculpture in Indian Art.

THE history of sculpture in Mysore would require lengthy treatment, if it is to be dealt with in adequate fashion. Limitation of space, however, will permit only of the mention of the broad outlines of the subject and no more. So much attention is now being paid to Indian sculpture that it seems necessary to stress the point that Mysore has something unique in this respect to offer to the critical student of Art in general and of Indian Art in particular. The remark may be ventured that any history of Indian sculpture which leaves out of account the contribution of Mysore on this head would be condemned as too poor to merit serious consideration. There is the greater reason at this moment to direct attention to this subject, for European opinion, as reflected in recent publications, is endeavouring to approach the subject from a point of view which is entirely different from what it was not so very long ago. These "fragments of Indian carving," to use the expressive phrase of Rothenstein, are to-day being treated not as "curiosities" but as "works of art." Experts are slowly but steadily discovering, by closer attention to the subject, the inner meaning of Indian sculpture. They now seem to perceive that what the Indian artist has aimed at is not so much the imitation of nature as the symbolic representation of an idea.

Image Worship and Sculpture.

The bearing of image worship on sculpture in India is so close that a few words are necessary as to the impetus that image worship gave to sculpture. It is now generally acknowledged that image worship in India is older than the time of Buddha. It has been suggested that it is contemporaneous with, if not older than, the Yōga system, which dates from a time probably anterior to Patanjali, who was only its systematiser. Patanjali lived about the 2nd century B.C. Buddha himself was a follower of Yōga before his Enlightenment. He is sculpturally represented in the Gāndhāra School as an emaciated person, almost dying under the stress of the austerities he practised. (See figure 61 on page 110 of Sir V. A. Smith's *History of Fine Arts in India and Ceylon*). Patanjali himself gives an idea as to the images which were commonly in use in his time. In his *Mahābhāshya*, he says:—"What about such likenesses as of Siva, Skanda and Vishāka, which are known as Siva, Skanda and Vishāka and not Sivaka, Skandaka and Vishakalla?" Pānini (6th century B.C.) refers to unsaleable "likenesses"—*pratikriti* (*V*. 3. 96 and *V*. 6. 99). These were probably divine images, not sold in the bazaar but made use of for obtaining gifts. Images of gods, as they laugh, cry, sing, dance, perspire, crack, etc. are referred to in the *Adhbuta Brāhmana*, part of *Shadvimsa Brāhmana*, a supplement to the *Panchavimsa Brāhmana* (Macdonell's *Sanskrit Literature*, 210.) Dr. Bollenson thinks that images of the gods are clearly referred to in Vēdic hymns (*J. of the Germ. Orient. Soc.* XXII, 587—quoting hymns R. V. iii, 4, 5.) "Indians," he says, "did not merely in imagination assign human forms to their gods, but also represented them in a sensible manner." Image worship seems to have become common in the time of Yāska. In his *Nirukta*, he considers "the forms of the gods." "One mode of representation in the hymns makes them resemble men;

for, they are praised and addressed as intelligent beings. They are also celebrated with limbs such as those of men." In the *Rāmāyana*, we have mention of temples in Lanka (*VI*. 39, 21.) from which we may infer that at least in South India temples existed, where images were enshrined and worshipped. Mr. Gopinatha Rao, in his *Elements of Indian Iconography*, suggests that sculpture as an art was well known as early as the 2nd century B.C. The Garuda Stambha set up in honour of Heliodorus in the reign of Antalkidas (175 B.C. to 135 B.C.) at Besnagar shows that the worship of Vāsudeva (*i.e.*, Vishnu) cannot be later than 2nd century B.C. Grünwedel has formulated the opinion that the figurative part of Brāhman art, so far as is known, is based essentially upon Buddhist elements—so much so indeed that the Saiva figures originating at the same time as the Northern Buddhist, appear to have fixed types, whilst the iconography of the Vishnu cult embraces chiefly Buddhist elements to which a different interpretation has been given. But still more dependent on Buddhism are the representations of Jaina art. A rather different view has been expressed by Burgess. The sudden appearance of representations of Buddha and numerous Bōdhisatvas in the monastic establishments of the Buddhists in the vicinity of Peshawar, and the Hellenistic impress in the sculptures (between A.D. 50 and 350), raised in his mind the suspicion whether iconography in its wider extent, Brāhmanic as well as Buddhist, was not imported from the West. The Vishnu cult is referred to in numerous inscriptions from 401-2 A.D. to 528-9 A.D. and the Siva cult in inscriptions of the 5th century A.D. The two cults of Siva and Vishnu were in an advanced stage of development in the 5th century A.D., which indicates that they must have had many centuries of history behind them.

Materials of Sculpture.

Sculpture in Mysore, as elsewhere, may be treated under the various heads of: (1) wood, (2) stone, (3) precious gems and (4) metals. Āgamic writers add to these earth, ivory, bricks and lime. Among precious stones, crystal, diamond, cat's-eye, coral and ruby are highly valued for the purpose. For images set up permanently in Brāhmanic temples or in Buddhist or Jain *Chaityas*, stone has been generally used. There are occasional instances of wood being used for them, but in that case, the images are periodically renewed, the old ones being either buried deep in the earth or thrown into the sea with due solemnity. The gods and goddesses of village folk are usually made of wood, though even in their case there has been in recent times a tendency to displace them by stone. Occasionally they are made of brick and mortar. In the temples of the 15th century and thereafter, the decoration of the *vimāna* part has invariably been by means of brick and chunam sculpture. Metal is rarely employed in the making of images intended as permanent fixtures in Brāhmanic temples, though very occasional instances are not wanting of their use for such purposes, especially where the permanently fixed stone image has been desecrated or mutilated and another in stone has not been got ready to take its place. Metal, however, has been generally used for casting images for processional purposes. Such an image is called the *utsava vigraha* or the image for festive occasions. There is evidence to believe that the art of metal casting has been long known in South India. At least it is older than the 10th century A.D., if we are to believe the inscriptions of Rāja Rāja and Rājēndrachōla, both of whom are known as the conquerors of parts of Mysore. In fact, both of them specially patronised the temple of Pidāriyar in Kolar, now known as Kolāramma, and especially endowed it, while Rājēndrachōla had the brick parts rebuilt in stone (*E.C.* X, Kolar 109). In the inscriptions of both of these kings, references to images cast solid and hollow are many (*S.I.I.* II. 134 and *S.I.I.* II. 178). The casting of metals was undoubtedly in wax moulds. The art was apparently indigenous and is at least as old as the 8th century, if it cannot indeed be traced still earlier back by at least a century or so.

Classes of Sculpture.

Among the four classes of sculpture recognized in India, Mysore has nothing to boast of the first or the Mathura School and the last or the Bengal, Assam and Orissa School. Of the second, represented by the sculptures of the early Chālukyas of Bādāmi, there are no direct examples, but their influence is perceivable in the earliest sculptures found in the State, especially in the north-west of Mysore where they were in the ascendant from the 5th to the 8th century A.D. Of the influence of the Pallava sculpture, which goes with that of the early Chālukyas to form the second class, there are traces in the monuments found in the south-eastern portion of the State, especially in the Mūlasthāna shrine at Nandi. As regards the third class of sculpture, sometimes called the Chālukya and sometimes the Chālukya-Hoysala School, but which is with good reason better styled Hoysala, the State is replete with it. Though its best examples are to be seen in the northern and north-western districts of Hassan, Kadur, Shimoga, Chitaldrug and Tumkur, still their influence was so vast that they dominated the ideas of even builders in the Dravidian style in the southern and south-eastern districts of Mysore, Bangalore and Kolar. Their influence was so dominant, indeed, that it is no surprise to find even a successful attempt at the construction of a *tri-kūtāchala* (or three-celled) temple in the Dravidian style. In the sculptural part of their work, later architects in the Dravidian style could not always tear themselves away from the florid ornamentation and delicate tracery of the Hoysala school. In this school, convention holds a high place. In fact, as one writer puts it, we notice a striking similarity between figures representing the same objects, although they may be found in different and distant parts of the country; the same kinds of ornamentation, clothing, head-gear, pose and grouping may be observed in the same subjects in a uniform manner. It may well be asked, why this respect for convention in Hoysala art? There were two causes operating towards this end for some period anterior to the development of Hoysala art which arrested to some extent the free and natural advance of Indian art itself. The first was the influence of Tantric ideas on the worship of Buddhists and Brāhmans alike. Under this influence, the various aspects of a divine being came to be represented by various heads, and its various attributes by its various hands. The sculpturing of such complicated conceptions in the form of extraordinary human beings with several heads and hands was always attended with a certain amount of unavoidable unnaturalness and clumsiness. This unnaturalness and clumsiness has been hotly criticised by art critics—Sir Vincent Smith, for instance, stigmatizes it in severe terms; "hideous and grotesque" are the terms actually used by him—who suggest the representation of the idea of power by the multiplication of members as evidence of the decay that had set into Indian art. But, as a recent writer on Hindu Iconography puts it, "like all art, the Indian iconographic art also has to be judged from the standpoint of its motive." To those who cannot appreciate the motive, the very ideal of art will remain hidden and inexplicable. The consequence is that such critics can pronounce their opinions only on the technical details of the artist's workmanship, but can never grasp the soul of his art. The second and the more potent cause which has adversely affected Indian sculptural art is the artificial character of the rules of the

Āgamas and Tantras regulating the making of images. These rules, while they have undoubtedly insisted on the realizing of the highest beauty possible in the making of images, have practically barred progress by laying down definitely the proportions and measurement of the various limbs and organs of the human body. The result was attrition in the sculptural field and the loss of imagination on the part of the artist. So great, indeed, was the injurious effect of these rules that the sculptor forgot the greatest of all inconographic rules, expressly laid down by the Āgamas, that "the artist should fashion the image as best as he could." The universality of these Āgamic rules all over India has been admitted on all hands and in material matters, barring physical aspects and ornamentation, which are specially required to be localized, similarity of the very images produced according to these rules in widely different parts by independent artists resident in them confirms it. The age of the Tantras and Āgamas is mainly between the 9th and the 12th century A.D., though there is evidence to believe that the descriptions given by them of images is considerably older than their period and that they were probably collected from older authoritative sources, dating back at least so far as at present known, to the middle of the 6th century A.D.

Sculpture and Religion.

There is reason to believe that the sculptural work of Mysore up to the beginning of the 3rd century B.C. was mainly Buddhist. Little of it has, however, survived to our times. Under the Sātakarnis (1st and 2nd century A.D.), Buddhist worship began to decline, though it still shared with Brāhmanism the devotion of the people. The Kadambas (3rd to 6th century A.D.) who succeeded the Sātakarnis were avowedly Brahmans in origin and the earliest known temples in the State are connected with them. Jainism, however, competed for supremacy with both Buddhism and Brāhmanism from very early times, and succeeded during the Ganga times (2nd to 11th century A.D.) in firmly establishing itself in the land. To this period belong the Jain monuments—including the colossal monolithic statue at Sravana Belgola—to be mentioned below. Buddhism lingered on to the 12th century A.D., while Brāhmanism which lay dormant during the period of the Gangas, slowly gained strength during the time of Rāshtrakūta, Chālukya and Chōla domination in Mysore and finally asserted itself during the Hoysala period. The kings of the Hoysala dynasty (11th to 14th century) were, however, staunch Jains up to the time of Vishnu-Vardhana (1111-1141 A.D.) and favoured much the Jain religion, but after his conversion to the Brāhmanic faith, the latter, especially Vaishnavism, gained considerable strength and spread over the country. The later Buddhists of Mysore, as elsewhere, used in their worship images as much as the Jains and the Brāhmans, and the adherents of the three religions drew on a common stock of symbolism in the same way as in early times. The Buddhist statuary of the 12th century, for instance, is almost identical with that of the Brāhmanic temples of the period. The Jain statues are, however, distinguishable from the Brāhman by their nudity, but the accessions of both do not differ widely, as will be seen from what follows. The Rāshtrakūta sculpture found in Mysore bears close affinity to early classical art as represented in the Kailāsa temple at Ellōra. The Chālukya kings, their generals and ministers (10th to 12th century) built and endowed many temples in this State and they developed a style of architecture which goes after their name. The later Kadambas, who were their feudatories, closely followed their style. In fact, most of the monuments in the Chālukyan style are connected with this line of kings. Its chief characteristic is elaborate ornamentation. A development of this style, peculiar to Mysore and the outlying parts of Madras Presidency close to it, is the Hoysala style, which is represented by many fine examples in the State ranging from the 11th to 14th century. There is some reason to believe that this style was early developed in the Banavāsi area by craftsmen who had been long acquainted with the Chālukyan art and who subsequently emigrated to the true Hoysala land and there firmly established their new style. Some of the earliest temples in this new style are to be found in the Banavāsi area and fall into the reign of the Hoysala King Vinayāditya, though they had nothing directly to do with that Hoysala king or his dynasty as such. This style is specially noted for its rich friezes, crowded with thousands of figures, often worked out in the most elaborate and delicate manner. The Chōlas (11th century) introduced the Southern (or Dravidian) style of architecture with which they were most familiar in their home-lands. Temples in this style, chiefly characterized by the vastness of the scale on which they are designed, were indeed, already in existence at Nandi, Avani and Sravana Belgola (9th and 10th centuries A.D.—Nolamba-Pallava period) but with the incursion of the Chōlas it dominated in the tract of country (south and east of Mysore) occupied by them; *e.g.*, Talkad, Kaidala, Kaivara, Kolar, etc. During the Vijayanagar times (14th to 16th century), temples in this style continued to be built in the State, and on the break-up of that line of kings, the Ikkēri chiefs and the Mysore kings patronised the style down to the 18th century. The sculpture in temples of this style is confined to pillared-halls (*mantaps*) and to the large space afforded by the successive enclosure walls surrounding the main shrine. Rampant horses, caparisoned elephants and striking royal riders are the usual features connected with the *mantaps*, while topical scenes from the *Mahābhārata* and the *Rāmāyana* are occasionally to be seen represented on the enclosure walls. These peculiarities will be found referred to below in some detail.

EARLY PERIOD

Periods of Sculptural Art in Mysore.
(*a*) Buddhist.
(i) Mauryan Times: 3rd century B.C.

The existence of the Asōka inscriptions at Siddapura in the modern Chitaldrug District and the recent discovery of some of his other edicts at Maski, not far away in H. E. H. the Nizam's Dominions, has strengthened the suspicion that the north of Mysore was part of the Mauryan Empire. No sculptural relics of Asōka's period (272-231 B.C.) have so far been traced in the State. The probabilities are that the ornamental buildings of the time were mostly of timber, and have perished with the ages. Though N.-W. Mysore was part of his inherited dominions, Asōka does not appear to have extended his Dharma Vijaya to it. Nor, indeed, has anything beyond his edicts been discovered to connect his rule over it. As this part of the country was not covered by Buddha's personal travels or any of his relics, Asōka's interest in it was not what it might well have been if it had had a closer and more direct connection with him. The buildings of this period in Northern India are almost without exception connected with Buddhist religion and inasmuch as Buddhism must have been a living religion in northern Mysore during Asōka's time, and probably some time prior to it, and certainly some time after it, it is somewhat strange hat no Buddhist *Stūpa* or other building has so far been raced in it. The very existence of the edicts of Asōka argues in favour of the local existence of a literate population, however small, which should be presumed to have reached a stage of religious practice not much behind that of their co-religionists in the North. Future esearch may throw further light on this subject.

(ii) Sātavāhanas: 1st and 2nd century A.D.

The discovery not long ago at Chandravalli (Chitaldrug District) of leaden coins of the Sātakarni kings, identified with the Āndhrabrityas of the *Purānas*, bearing on one side the name of the King Sādakana *i.e.*, Sātakarna, Kalalāya Mahārathīsa surrounding a humped bull, and having on the reverse the Buddhist symbols of a *Bōdhi* tree and a *Chaitya* is confirmatory of the above belief. These Sātakarni kings of Mysore have been assigned to the 1st or 2nd century A.D., the period to which the magnificent Amaravati *Stūpa* (in the modern Kistna District) has been referred. If what appears on the lead coins may be taken as picturing to us a fair sample of the sculptural and architectural work of the period, it cannot be denied that the building art had already reached a high degree of perfection. The symbolism on the coin must certainly have been copied from real life. The representation of the structural form of the *Chaitya* (Buddhist shrine), the *Bōdhi* tree and the humped bull are all clearly brought out and the realistic effect produced by them is not marred in the least by any want in designing skill. The *Bōdhi* tree here is, it is true, very much different from the elaborate one shown in the great *Stūpa* of Barhut erected by King Asōka. Unlike the latter, it is here symbolic. The few broad strokes which represent it leave no doubt on the mind that the artist of the time possessed not only the skill required for creating the object he desired but also for presenting the idea underlying it. The bull probably symbolises the tutelary divinity of the king whose name surrounds it; or it may be the *nandi-pada*, the zodiacal sign of Taurus the Bull, which is said to have presided over the birth of the Buddha on the day of the full moon in the month of Vaisākha (April—May), and thus represents Buddha himself or his religion and Buddhism, the religion of the king. Though the figure of the bull is not drawn with the distinctness with which it is drawn on Baha-Satimitra's coin (2nd century B.C.), still it is by no means life-less. It looks you full in the face and is, in one sense, certainly striking to a degree. The absence of any personal representation of the Buddha and the severe simplicity of both the form and decoration of the symbolisms enable us to fix the type of figure sculpture that would have prevailed at the time. Apparently, the age was still uninfluenced by the Hellenistic ideas of the Kushān times. The Sātavāhana Kings of the Chandravalli remains may thus be referred, independently of other evidence, to the period 1st to 2nd century A.D.—the probable period to which the Karle caves, between Bombay and Poona, about 400 miles from Chitaldrug, belong. The sculpture of these caves, as Havell has well pointed out, is remarkably robust, and free from dry academic mannerisms of the Gāndhāra School, proving that there was an original and highly developed school of figure-sculpture in India before the Hellenistic sculptors of the Kushān court broke the tradition which made it unlawful for artists to represent the person of the Blessed One. It is to this type probably the figure-sculpture, of which we get indistinct glimpses through the Chandravalli Sātavāhana coins, should be referred. The non-discovery so far of any image of Buddha in this tract of country—except in the region of Banavāsi, where an undoubted Buddhist *Vihāra* existed down to the 11th century A.D. and where a Buddhist image of Tāra Bhagavati, to be referred to below, has been found—where Buddhism was undoubtedly flourishing for at least some centuries, both anterior and posterior to Asōka, also indicates, perhaps, the check that Buddhism as a living religion received in it long before the development and spread of the Gāndhāra art during the reigns of the powerful Kushān monarchs Kanishka and Huvishka (120 to 185 A.D.). The co-existence and concurrent development of Jainism on the one hand and the decay and displacement of Buddhism at the Imperial seat may have contributed not a little to this result. But the vogue that Gāndhāra art received was so great that even here its influence was felt as will be shown below, in the monuments of the 10th and 11th centuries A.D.

Malavalli Pillar Stone.

The Malavalli stone pillar (*E.C.* VII Shikarpur 263) with the Prākrit inscription of Hāritiputra Sātakarni, King of Vaijayanti, the present Banavāsi, engraved in what are called the cave characters, is perhaps the oldest stone monument that has so far been found in the State, to which a date can be assigned with some definiteness. This pillar has not been adequately described, but it is clear it is of an indurated dark stone, whose shaft (*i.e.*, the body of the column between the base and the capital) is six-sided in character and about six feet in height. All trace of the base and capital have disappeared, but a sort of bracket for a light has been fixed on to the lower end, and the pillar in this form has been apparently erected as a *dīpa-māla* (upside down) on festival occasions at the village temple of Kālēswara, where it was discovered. Allied to this pillar and belonging to the reign of the same king, is the Banavāsi stone inscription, which records the grant of a *Nāga* slab (the cobra in the middle of the slab on the margin of which the inscription is engraved), a tank and a *Vihāra* by the King's daughter Sivakadha (=Sivaskanda) Nāgasri. King Hāritiputra of these inscriptions has been assigned by Dr. Bülher to the end of the 1st or the beginning of the 2nd century A.D. Neither the temple to which the pillar of the one inscription belongs nor the *Vihāra* referred to in the other are known to exist now. The *Vihāra*, of course, should have been of the usual type, consisting of a hall (*sāla*) surrounded by a number of cells (called *Bhikshu-grihas*) for the use of monks and ascetics, who usually lived together in communities. As most *Vihāras* were connected with *Chaityas*, it may be presumed that the *Vihāra* mentioned in the Banavāsi stone inscription had also a *Chaitya* attached to it. The discovery of the Malavalli pillar and Nāga stone place beyond doubt that stone work was already known in the north-west of Mysore about the end of the 1st century A.D. or the beginning of the 2nd century A.D. The donee in the Malavalli pillar inscription was a Brāhman and in the Banavāsi stone inscription, apparently a Buddhist. These two inscriptions fully confirm the equality of treatment that the Sātavāhana Kings accorded to the two faiths during their time, as evidenced by their inscriptions found in the caves of Western India. This is further confirmed by the specific mention made in the Tālgunda pillar inscriptions (3rd century A.D.) that Sātakarni and other great Kings worshipped at the temple of Pranavēsvara in Tālgunda, a Brāhmanic temple. It follows, therefore, that both Brāhmanic temples and Buddhist *Chaityas* and *Vihāras* were common during this period in the north-west of Mysore and that they belonged, both as to sculpture and architecture, to the pre-Gāndhāra period of art. The pick and shovel may yet bring out from the womb of the earth the hidden *Vihāras*, *Chaityas* and temples that should have covered the land in this region. That this conclusion is not altogether baseless and that Buddhism lingered on in the State late into the 11th century A.D. is proved both by lithic inscriptions and by the monuments that have been traced.

Index Labels.

Before passing to the next period, we may note the peculiar practice we find at Barhut of attaching labels or indices descriptive of the carvings of Jātaka illustrations. This is a distinctive feature of the Barhut sculpture and is not to be seen elsewhere—at Bōdhgaya, Sānchi, Sārnāth, Amarāvati, Taxila or Ajanta—though it survives in the Buddhist temples in Burma, such as the Shwe Dagon Pagoda and the pagodas at Pagan. This feature is to be seen, however, in Hoysala temples of this State dating between the 12th and 13th centuries, and also in several of the temples of the Vijayanagar and later periods, as will be mentioned below. This resuscitation of Barhut's distinctive feature in later times in Mysore is worthy of note because of its hoary association.

(iii) Chālukyan Times: 11th to 13th century.

That Buddhism was a living religion between the 11th and 13th centuries in the State admits of no doubt whatever. The evidence though still scanty is conclusive. There was a Deer Plain in the royal city of Balligāvi. The Deer Plain of Banavāsi, which was an old Buddhist place, was apparently named after the well-known deer-park (*Mrigadāva*) at Isipatana, (or Sārnath) near Benares, where Buddha preached the first sermon. This is one of the four places to which pious Buddhists have to make pilgrimages. The Deer Plain of Balligāvi (*Pulleya Bayal*) is mentioned in *E.C.* VII, Shikarpur 20, dated in 1048 A.D. In this same inscription, a chief called Nāgavarma is said to have built habitations to the four different sects—Jain, Vishnu, Īsvara (*i.e.*, Siva) and Muni (*i.e.*, Sakya Muni). The Jayanti Pra-Bauddha Vihāra, referred to below, was built at Banavāsi in 1066 A.D. This monastery should have given shelter to many Buddhists in the land. An inscription dated in the 12th century refers, in giving a list of Jaina *gurus*, to one Vimalachandra, who put up a writing on his door in the public street, describing among other religionists, the Tathāgata Sectarians (*i.e.*, Buddhists). His date is not known. But it is clear he was much earlier than Chandrabha muni, whose *sallekhana* this inscription at Jodi Basavapatna celebrates (*E.C.* III Mys. i T.-Narasipur, 105 A.D. 1183).

Jayanti Pra-Bauddha Vihāra.

In 1065 A.D., during the time of the Chālukya king Āhavamalla, Dandanāyaka Rūpabhattayya, the Minister, built the Jayanti Pra-Bauddha Vihāra (the chief Buddha Vihāra at Jayanti), at Baligāmi and made a grant of land for the worship of Tāra Bhagavati and of the Kēsava, Lokēsvara and Bauddha and all their attendant gods and for temple repairs and new work, and for gifts of food to the *yoginis*, the *kusalis* and the *sanyāsins* attached to it (*E.C.* VII, Shikarpur 170). It is also stated in this inscription that the images of Kēsava, etc., belonging to the Tāra Bhagavati temple were made by him or (?) his younger brother which agrees with the specific mention made in the inscription to be referred to below that Nāgiyakka caused to be made the Tāra image. Mr. Rice's interpretation that both made the Tāra image renders the two inscriptions contradictory. In another inscription, (*Ibid* Shikarpur 169) dated in 1067 A.D., we are told that the image of Tāra Bhagavati was caused to be made by Bāppure Nāgiyakka, the princess among women-folk, wife of Sahavāsi Hampa Chetti, the Nādpergad of Baligāmi, and that for its worship and for temple repairs, she with the permission of the Emperor Āhavamalla, made after washing the feet of Bauddha-Chatara a grant of land. This Bāppure Nāgiyakka was still living in 1098 A.D. and was a witness with the other leading townsmen and heads of religious Mutts of all denominations in Baligāmi, to a grant made by the two brothers Lōkarasa and Jōgarasa (*Ibid* Shikarpur 106). In this grant she is styled "the Sāvāsi of the Bauddhālaya." She was apparently of the Bāppura family, identified (quite correctly) with the Bātpura family from which the Chālukya King Pulikēsi obtained his wife in 550 A.D. and the ādi-mahā-Bappūra-vamsa to which Satyasanga Dhruva Indravarma, the Chālukya Governor of Ṛēvatidvīpa in 611 A.D., belonged. Her husband was, before her, styled "Sahavāsi" and then herself. Apparently in 1098 A.D. her husband was dead, for no mention is made of him in the grant of that year. "Savāsi" is only a variant of "Sahavāsi" which means "associate" or "companion," and is probably used in the sense of "lay-disciple." Both her husband and herself in succession were "associates" of the Buddhist temple and were directly connected and interested even in its management.

Worship of Tāra Bhagavati.

The image of Tāra Bhagavati that Nāgiyakka caused to be made was discovered by Mr. Rice some twenty-five years ago on the site on which the Buddhist *Vihāra* stood at Baligāmi. This image deserves some attention as its sculpture is of particular interest, especially in view of the fact that it is an image which is expressly stated to have been made by a pious Buddhist devotee in the State about the middle of the 11th century A.D. Tāra Bhagavati appears in the Kanheri sculptures as an attendant of Avalōkitēsvara, the Bōdhisatva Padmapāni, "the all pitying one." Whether she is regarded as the female counterpart of the Avalōkitēsvara has not so far been investigated. In the Bauddha caves at Ellōra, at Aurangabad, at Kanheri, and both in sculpture and painting at Ajanta, this Bōdhisatva is represented as standing on a lotus and holding the rosary in his right hand and a lotus stem in the left. At each side of the panel are representations of suppliants in danger from enraged elephants, from lions, snakes, fire and ship-wreck, from murder, captivity, death, etc., from which Padmapāni delivers them. In the Kanheri sculptures, he is attended on either side by the goddess Tāra (Grünwedel, 204). Tāra thus is associated with a Bōdhisatva who is represented as the deliverer of mankind, and appears, besides, as an attendant Bōdhisatva on the great Buddha himself. (*Ibid* 202-3.)

Image of Tāra described.

The image of Tāra discovered at Baligāmi is a fine specimen of 12th century sculpture, and as it is the only one of its kind found in the State, merits a brief description. The goddess is sitting on a lotus flower; her left leg is drawn, the right being let down and resting on the Buddhist Dharmachakra or wheel; and she is in rich dress. She wears a highly ornamented crown, ear-rings with pendent chains; neck and breast chains; the former (three) circular and the latter (one) hang from over the breasts with a pendant set with four diamonds; ornamented double chain girdle hanging loose at the waist, one below the other; the hands though broken show upper (*vanki* pattern) and lower (circular) bracelets, finger and toe-rings. There are close fitting anklets above the legs with a loose hanging circular ornament beneath, reaching nearly the toes; from behind the tiara, hang plaited locks of hair. The garment is not visible on the upper portion of the body lest it should shroud the view but it is brought down in a twisted narrow band from the left shoulder to the right, meeting the girdles beneath. The under garment clings close and smoothly to the legs and is apparently worked in lace, with floral and other designs interspersed on it. In the palm of the right hand is a rose flower with petals visible. The body is well shaped, full and delicate, the waist being narrow as becoming a beautiful goddess; the breasts are swelling and the ribs are rounded and unmarked by bones or muscles. The feet large and only partially accustomed to walking are shown with bone and muscle—the feet with bone and the thighs and calves with muscle. The body in the main is full of charm and even beauty, and the face, slightly disfigured by the broken nose, shows unmistakably the contemplative Buddha type; in it the influence, if not the forms, of the Gāndhāra school can be quite recognized. The deep meditative repose is obtained by the nearly closed eyes, in gentle bend forward of the head as becomes a woman of grace, and the all but closed mouth lit up with a gentle suppressed smile, and the right hand falling to the ground from over the right thigh and calf—calling upon the earth as witness. The head is in the posture termed *dhyāna* or meditation of the highest degree. The text of the inscription relating to this image thus describes this part of it:—The image of Tāra Bhagavati made by that indescribable pious soul Nāgiyakka had "a dallying, shining face bent forward." Below the *simhāsana* on which the goddess is seated, close to the pendent right leg, is a small seven hooded snake apparently representing a Nāga-rāja, so well connected with Buddha; next to him is a miniature female figure, seated on a miniature lotus seat, the face being shrowded from view by cross-streaks drawn across by the sculptor and the head having no crown, but the hair being done up into a top knot over it. This may be Tāra herself, intended to be, from certain well-known analogies, the other form in which she figures. The *prabhāvali* which runs round the goddess's figure, is partially broken, but enough remains of the right side to show that it rests on a stone stand done up in the shape of a pillar and run over it is a floral device which ends in a tiny caparisoned elephant with its mouth open and its proboscis lifted up and its neck adorned with a necklace of bells. The delicate touches observable in this and the other miniature figure sculpture are worthy of remark. Above the elephant's head is a slight—just a slight—trace of the lion-head of the *prabhāvali*. As Tāra, whose name means "Star," *i.e.*, "beautiful as a star," appears on either side of the Avalōkitēsvara, it is possible, as suggested above, she partakes of his character and hence obtained worship for herself as a goddess possessing his virtues. Thus she must be understood as full of compassion for all sentient beings and as their deliverer in their hour of trial.

There was a peculiar appropriateness in her image being made and dedicated by Bāppure Nāgiyakka—perhaps the cobra in the *simhāsana* is suggestive of her name and the shrowded female figure bedecked and bejewelled but without the crown is herself.

Nature of Buddhism prevalent in Mysore.

The character of this image reveals one important fact and that is the nature of Buddhism that was prevalent in the Banavāsi area of the State during the 11th century A.D. The cult of the Bōdhisatvas, to one of whom, Avalōkitēsvara, Tāra is attached, belongs to the Mahāyāna School, and it is the object of this cult—with which undoubtedly, as Grünwedel has pointed out, must be brought into connection the Gāndhāra sculptures —to aspire to the transmigration as Bōdhisatva, "the great career," as opposed to the Hīnayāna (the old school) the monks of which were only interested in their own salvation. The Bōdhisatvas belong only to the Northern or Mahāyāna School and they are, in later art, represented in royal style with crown—developed from the historic Buddha, who was a prince—and decked in bracelets, necklets and breast chains. This attire has been adopted for the female counterpart of the Bōdhisatva Avalōkitēsvara, Tāra, above described. The Gāndhāra sculpture is replete with examples of these youthful figures and they have been invariably taken to represent Bōdhisatvas. Grünwedel has described in his well-known work a Javanese relief of Manjusri Bōdhisatva, bearing date 1343 A.D., *i.e.*, nearly 300 years after Nāgiyakka's image of Tāra was carved in Mysore—but the description given by Grünwedel of that relief can *mutatis mutandis* for a female figure, pass muster for a description of Tāra; so close, so correct and so continuous has been the following out of the details of the sculptor's art in such widely distant regions as Java and Baligāmi. Such was the universality that Gāndhāra art had attained in the ten or twelve centuries following the Kushān reign that sculptors so widely separated by time, space and environment could produce particularly the same lovely result as the Tāra of Baligami and the Manjusri of Java. It may be added that Tāra was one of the leading deities of the Mahāyāna Buddhism. There is evidence to believe that wherever this form of Buddhism spread, there the worship of Tāra—*Ārya Tāra,* who was looked upon as a *sakti* of Avalōkitēsvara, also secured a firm footing. Thus in Java, where Mahāyāna Buddhism got itself fully established in the 8th century, a king of the local dynasty duly erected a temple and installed a statue of Tāra in it in 779 A.D. With the temple, a building was also provided for the dwelling of the Bhikshus, who knew the Vinaya and the Mahāyāna. The event is commemorated by an inscription in Sanskrit and in a north Indian script—not Kawi or old Javanese. The temple of Ārya-Tāra is now reported to be in ruins, known as *Chandi Kalasan.* The famous monuments of Java (9th century A.D.) bear the impress of Mahāyāna Buddhism. In Tantrik Mahāyānism, Tāra appears as the Goddess Redeemer.

The other deities for whom Nāgiyakka set up images are mentioned in the inscription as the gods Kēsava, Lokēsvara and Bauddha-dēva. None of their images has been so far traced. The last of these is of course, the Buddha himself; Kēsava was probably a Brāhmanic god adopted—as was the fashion in both Mahāyāna and Hīnayāna schools—into the Buddhist faith (see Grünwedel, 182-3); and as regards Lokēsvara, he must be presumed to be a duplication of the famous deity of that name enshrined at one time at Srīmūlavāsam in the modern Travancore State, which was once famous even in the far-off Gāndhāra country, where an image has been found by M. Foucher bearing the short inscription "*Dakshināpathe mulavāsa Lokanātha.*" This famous

Srīmūlavāsam temple flourished during the ninth century A.D. and anterior to it but perished probably by an invasion of the sea—so, it has been suggested,—in or about the first quarter of the 11th century, A.D. (*Travancore Archæological Series II. ii.* 115-124). The temple in which Nāgiyakka installed her image of Tāra was called, we are told, "*Jayanti Pra-Bauddha Vihāra.*" Jayanti, of course, stands for Vaijayanti, otherwise Banavāsi, the chief place in the Kadamba country. This was accordingly the chief Bauddha Vihāra in the Kadamba kingdom of the time. The term *chief* makes probable the existence of other *Vihāras* in it. Further research may throw light on matters of this kind. The site of the chief *vihāra* is still pointed out and it was on it the image of Tāra was found by Mr. Rice. Mr. Rice has suggested that this and other temples—Buddhist and Brahman—" fell a prey to the Muhammadan armies which overturned the Yādava and Hoysala powers soon after" the close of the 13th century A.D. This is entirely in consonance with the view of Kern and other writers, more recently reinforced by the considered opinion of Sir Vincent Smith, that the downfall of Buddhism in India was due to Muhammadans and not to Brāhmanical persecution as was once suggested.

Buddhism after the 13th century in Mysore.

That Buddhism survived its general destruction in the 13th century and stray Buddhists lived in the land and preferred that religion down to the 16th century A.D. may be inferred from an inscription found at Turuvekere dated as late as 1533 A.D., which records the grant of a village—called Trilinganapālaka or Srinivāsapuri—and in giving its boundaries says that on the south-east was the *Bauddhavasā-mahāpuri* or the great Bauddha town named Kalavati. As the identity of this place has not yet been settled, it is difficult to say whether this place was situated in the State or outside of it, in the Telugu country as its name suggests.

(b) Brāhman (i) Early Kadambas, 3rd to 6th century A. D. Tālgunda Pillar.

The Kadambas, who succeeded the Sātavāhanas in the N.-W. of Mysore, were Brāhmans by origin. Sivaskandavarma, the Kadamba King (*Circa* 150 A.D.) confirmed the grant made by the Sātavāhana King mentioned in the Malavalli inscription to a descendant of the original grantee, the former grant having been abandoned. The fine Tālgunda pillar inscription, found by Mr. Rice, standing opposite to the ruined temple of Pranavēsvara at Tālgunda, two miles from Belagāmi in the Shikarpur Taluk of the modern district of Shimoga, bears testimony to the fact that the Sātavāhana and other great kings worshipped at the shrine and that temples like that of Pranavēsvara were in existence in this part of the country long before the 5th century A.D., to which the Tālgunda pillar inscription has been assigned. The temple itself should be much older, at least three centuries or so, as Sātakarni and other kings are said to have previously worshipped at it. Kākusta Kadamba is said to have built a reservoir for it, and his son, Sāntivarman, who was apparently a powerful ruler, recorded the fact in the inscription cut out on the pillar. This pillar is of a very hard dark grey granite. Its pedestal is 5 feet 4 inches high and 1 foot 4 inches square at the top, a little more at the base. The shaft is octagonal, 6 feet 4 inches high, each face being 7 inches wide, but tapering slightly towards the top. The finial is a pear-shaped ornament, 1 foot 11 inches high, with a considerable piece split off length-wise on one side. The Persian pillar with bell-shaped capital was adopted directly, as we know, into Buddhist sculpture and it was set up by itself—beginning from Asōka's times—as an inscription-pillar. In sculptures it is seen not only in representations of palace-halls, but also decoratively, often to divide spaces and many interesting variants. The bell-capital frequently serves as a basis for one or more lions or elephants or for a religious symbol (*e.g.*, the Buddhist wheel) when the pillar is considered as standing alone. If the pillar is used as a support in a building, the bell-capital serves as base for an abacus on which, turned towards the sides, winged figures of animals (winged horses, gazelles, goats, lions, or sitting elephants) are placed. This last form, according to Grünwedel, resembles the Persian "unicorn pillar." The appearance of the Tālgunda pillar, like other pillars in India, may look rough and clumsy compared with Persian forms, but its interest lies in the fact that it is perhaps the only surviving example in the State of the period to which it belongs. Its Brāhman character discountenanced the use of a finial of the usual Buddhist type and hence the substitution for it of the so-called pear-shaped ornament, a reversion, as it were, to the mystic lotus. The pear-shaped ornament probably represents the melon-shaped fruit of the blue lotus, the shaft itself representing the stalk of the lotus. The part which flowers, especially the lotus, play in Buddhist art is too well-known to need too much elaboration here. The symbolism underlying it appears to be the same as that of the fifteen pillars on either side of the *stūpa* at Kārle. "The pillar is," as Mr. Havell writes, "the world lotus, springing from the mystic vase containing the cosmic ether (*ākāsa*), and supporting the Tusita heavens where the Dēvas reside" and watch over the rites at the temple. That this and the other pillars to be mentioned below are sculpturally descended from the pillars to be seen at Kārle—of the Sātavāhana period—there can be little doubt. The shaft of this pillar is, it will be noted, octagonal, just like the shafts of the Kārle *stūpa*, but unlike the shafts of the two pillars in front of the extreme porch at Kārle, which differing from those of Asōka's time, have sixteen sides.

(ii) Gangas: 2nd to 7th century A.D.

Though the Ganga dynasty of kings professed the Jain religion, they patronised the Brāhmans and made grants to them for maintaining worship in the temples. Some of the temples founded by Brāhmans apparently bore the name of certain of the Ganga kings. Thus an inscription dated about 750 A.D. (*E.C.* IV, Mysore ii, Chamrajnagar, 63) of Sripurusha's time records a grant to God Vinitēsvara of Polma—now Homma—free of all taxes, land, home and garden. Vinitēsvara was probably named after one of the two Ganga kings, Avinīta and Durvinīta. The temple may have been a memorial to one of them. In Nītimārga's time (about 907 A D.), one Muvadi Chillukadēva was managing the temples of Sivarāmēsvara, Jagadhara Nagarēsvara and Nītimārgēsvara (*E.C.* IX. Chennapatna, 48). The sculptural peculiarities of Ganga times will be found detailed under the section relating to Jains below. The sculpture of the Brāhmanic temples of the period could not have differed much from the prevailing style of the early Jains. That this was so may be inferred from the old Mahālingēsvara temple at Varuna in Mysore Taluk, which has been assigned to this early period. It is a small and plain building and the only one thing specially noticeable about it is the narrow freize, running along under the roof, containing minute sculptures, in a remote Jaina style illustrating the *Rāmāyana*. They are executed in a very realistic and spirited manner. This temple has been, by a slip, styled as "Rāmēsvara" by Mr, Rice (*E.C.* III Mysore, i. 35). A *yantra* stone, for protecting cattle, put up at Hebata in Srinivaspur Taluk, by the Ganga king Mārasimha (961-974 A.D.) is of little interest from a sculptural point of view, though it shows that geometrical forms were used as early as the 10th century A.D. for mystic purposes. Such stones are called *go-kal* (or cattle stones) and are found in many parts of the State, ranging over a long period.

(iii) Rāshtrakūtas: 779 A.D. to 982 A.D. Māvali sculptured slabs.

The Rāshtrakūtas have not left many monuments of their stay in Mysore during the two centuries they bore rule in it. But those that are referable to their time are of high artistic interest. Of these, the two inscribed slabs at Māvali (*E.C.* VIII, Shimoga District, Sorab 1 of 797 A.D. and Sorab 9 of about 800 A.D.) are of supreme value. They belong to the beginning of the 9th century A.D. when Govinda III was the king. They both refer to a cattle raid as the result of which many fell, and record gifts of a thousand cows together with a number of virgins, a field, and the setting up of a swing, apparently for the festival of the god Kallēsvara, at whose temple one of the slabs (Sorab 1) is now found. According to the inscription on the latter, the village of Edanād, in Banavāsi, then under the Rāshtrakūtas, was taken by Kalimmarān and was being ruled by him. The villagers of Edanād made a stand against him, seized Vasavūru and in taking the fort, "all gave up their strength at the Korakōd Konnindara tank." Poleyamma attacking and slaying all, we are told, "conquered, died and ascended to *svarga*. With him died Angara." The following quotation from Manu is added: "By the victor is gained spoil; by the slain also the celestial nymphs; what fear then of death in war to him who for a moment seeks the close encounter." This fight is represented in a *Vīrakal* at Māvali, called in the inscription (Sorab 9) as Māyile, where the sculptured slabs are to be seen. Both of these deserve a word or two, because of the affinities they bear to early classical Indian art, especially to the art represented by the Kailāsa temple at Ellōra. This temple, as is well known, belongs to the beginning of the 8th century A.D. and to the Rāshtrakūta king Krishna I, who commenced its excavation to commemorate the victory which gave him the sovereignty over the Deccan. The sculptured slabs under notice are not far removed in point of time from the Ellōra temple, being within about forty years of it. No wonder, therefore, that they should show high skill in the sculptor's art. The Rāshtrakūtas were royal ploughmen and were ardent Saivites. The Ellōra temple is a monument to their religious faith. Their respect for the Linga (the emblem of Siva) is well brought out on the two slabs. The preparation of the slab itself—as was usual with the Rāshtrakūtas—shows a high development in the art of engraving. On the customary artistically prepared cruciform surface, three tableaux are shown. In the lowest, the *trisūla* (the trident of Siva), decorated on either side by lotus flowers in different degrees of budding, is shown. The interspaces between the three parts of the trident are decoratively filled in by inverted and slanting stems of the lotus—much like the lotus flower that is to be seen in the pillars of the east gateway of the great *Stūpa* at Sanchi (2nd century B.C.). The lotus flower, bud and stem are reproduced with astonishing fidelity to Nature. The *trisūla* seems to emerge from out of the lotus. In the next (*i.e*, middle) tableau is shown a true picture of the plough, the emblem of the Rāshtrakūta dynasty, so appropriate to a sculpture belonging to it. In the next higher (*i.e.*, the topmost) tableau, we have the part of the monument which shows great taste in the decorative arrangement around the Linga. Above the inverted stem of the lotus, ending at either end in a lotus bud and a flower combined in one stem, we have two other stems of lotus branches turned upwards on either side encircling, as it were, two fishes combining in arch-like fashion at their mouths, which are about to touch each other as if they were kissing, and in between them, in the intervening space, is a full blown lotus, the lower portion of whose stalk passes just between the space intervening the tails of the two fishes, which touch each other. Above the encircling fishes is the emblem of the Linga, rather rounded in form on a *pānivatta*, at each end of which is again a lotus. Above the Linga, is a smaller Linga, and above it a still another smaller one and above these three successive Lingas, the *trisūla* is again shown, worked out in a manner quite in keeping with the decorative details of the rest of the sculpture.

The *motif* underlying this piece of sculpture is at first rather difficult to make out but there is hardly any doubt that it is connected with the religion of Siva—to which the Rāshtrakūtas were devoted. The fish in Indian iconography indicates Vishnu, whose first *avatār* was *Matsya* (*i.e.*, Fish), which saved Manu, the progenitor of the human race, from the Flood. Siva worshipped at Kailāsa and by the Rāshtrakūtas was of the Sātvik aspect, *i.e.*, as Vishnu, the Preserver. The Fish here indicates the same aspect. The Lotus between the two fishes and appearing so often in the sculpture, is the emblem of Vishnu Sūrya, the Preserver of the universe and the patron deity of every Kshatriya King. As Grünwedel has pointed out, the sculptor of ancient India did not care for purely geometric designs, and so we find creepers (lotus, for instance) with aquatic animals (fish, for example) fill in the spaces. These animals are quick and animated and withal true to nature. The part that flowers play in the later Buddhist cult is well known, though the finest *motifs* belong to the older school (represented in the Sānchi sculpture). Flowering creepers hung up in holy places may have, as Grünwedel appositely suggests, provided the models. In the main, these plants, represented in simple lines, with the native animals which animate them—both of which have received purely native modelling—"mostly surpass what the celebrated Greek art was able to command: they rest upon a faithful observation of Nature." These remarks apply with equal force to the sculpture under notice, which in its decorative details is the child of the old Buddhist art. Indeed, it is a question if the use of the trident as shown here as a decorative ornament is not more natural to the setting in which it appears than the Anthemion or the Greek honey-suckle, so common in Greek and Roman decoration, to which it seems to bear so close a resemblance.

The Māvali Vīrakal.

We now come to the second slab. In the lowest tableau are shown two agricultural implements, one of which is the plough, the emblem of the Rāshtrakūtas. In the next higher is indicated, in suggestive fashion, the battle scene at Konnandara Tank in which Poleyamma and his men fell fighting valiantly. The fight apparently was a close one. The brave warriors on both sides eagerly coming out, bow closing with bow, horse with horse, and dagger with dagger, a most exciting battle must have arisen. On one side is the headless trunk of a man; there is the prostrate body of another, probably Poleyamma; and near about it is the trunkless head of a third. Poleyamma brought down the enemy's pride, but was himself among the slain. He fell, as Bhīshma did, without touching the ground. In the next higher tableau, the celestial nymphs of Indra's Heaven come forth to meet him, holding offerings in their hands. These nymphs are represented as winged human beings, with human feet—unlike in the Ajanta and Sānchi sculptures, where the lower part of the body is represented as that of a bird on which hips of the human form are set. The nymphs are many and are in a joyous, dancing mood at the sight of the hero. Two of them, at the corners, are showering flowers—the one on the left has actually a garland in both hands suspended in arch-like fashion. In the next higher tableau, we are shown the translation of Poleyamma to Indra's Heaven—Dēvalōka. Poleyamma is seen seated in the royal ease posture (one foot down and the other closed sideways) on a raised seat, attended on either side by winged nymphs, bearing floral offerings and waving whisks, a pair on either side. Next to these, on either side, is a Yakshi attendant, with a mace held in both hands. We see Indra's Heaven is decorated with flowers over-hanging the seat of Poleyamma. Higher up, we have the beautiful and ever victorious elephant of Indra, Airāvata, which, according to the *Mahābhārata*, is said to stand at the entrance of *Svarga*, showing the way towards it, the world of light and the shining gods:—

> This is the way to Dēvalōka,
> Which can never be trodden by man.

Whoever the sculptor of this piece of work—his name is not known—he was admittedly a skilful artist, for he has shown by his deft hand what he was capable of.

(iv) Chōlas: 1004 A.D. to 1116 A.D.

The Chōlas dominated the south and east of the present Mysore State for over a century from about 1004 A.D. to 1116 A.D. They found the Southern or Dravidian style of architecture already in use in the State. During their time many temples in this style were built and endowed in the part of Mysore occupied by them (*E.C.* IV. Mys. ii. Heggadadevankote 16 dated 1021 A.D.; Gundlupet 93 dated 1049 A.D.; Heggadadevankote 114 dated 1053 A.D.; Heggadadevankote 197 dated 1104 A.D. etc.) The Apramēya temple at Dodda Malur is a large temple in this style, with a lofty gōpura. As might be expected, it contains inscriptions mostly of the Chōla period. Sculpturally, these temples are of no great merit. One or two of these, however, do contain some sculptural work worthy of mention, and this work belongs sometimes to the Chōla period and sometimes to the period of the Hoysalas, who apparently added their own *quota* to these old temples. The Nandīsvara at Nandi, parts of which are probably older than the 9th century A.D. being assignable to the Rāshtrakūta king

Govinda III, and the Bāna king Bānavidyādhara (end of 8th century A.D.,) contains some very ornamental carving including pierced windows, etc. As the inscriptions on the temple show that the original temple was extended in the Chōla and Hoysala periods, 11th and 12th century A.D., some part of this carving may be set down to the Chōlas. At Gangavāripalli, Budigere Hobli, Bangalore District, is the ruined temple of Sōmēsvara, which is probably of Chōla times. It has pillars of an unusual design (*E.C.* IX. Bangalore, Introduction) which resemble those to be found at Mahabalipūr. The lower portion of each pillar is a sitting figure of two legs—half-human, half-tigerish—probably intended to represent dwarfs of a pre-historic age.

Agara Temple (Yelandur) 10th century.

The Narasimha temple at Agara, Yelandur Taluk, should, from fragments of inscriptions found in it, be assigned to a date anterior to the 10th century A.D. Vishnuvardhana records a grant to it. The Rāmēsvara temple here is equally old. The oldest inscription here goes back to the 11th century, on the Durga temple, which is also an old one, an inscription of Kulōttunga Chōla I having been found in it.

Ranganātha Temple at Seringapatam.

The famous Ranganātha Temple at Seringapatam, some parts of which go back to the 12th century and which is one of the largest temples in the Dravidian style in the State, has a good figure of Ranganātha, reclining on Ādisēsha, the lord of serpents. Unlike in some other temples there is neither a lotus springing from the navel of this deity, nor are the figures of his consorts, Srī-dēvi and Bhū-dēvi, at his feet. There, is however, a seated figure of the goddess Cauvery at the feet with two hands, one of them holding a lotus.

In the Gangādharēsvara temple, the figure of Shanmukha riding a peacock, with 12 hands and 6 faces, one of the latter being shown on the back, is a noteworthy one. Another is a figure of Subramanya, with four hands, standing on the coils of a serpent sheltered by its ten hoods. Figures similar to the latter are to be found at Halebīd, though the serpent there has only seven hoods.

Sculpture at Arkēsvara Temple at Hale Alur, *Circa* 1023 A.D.

At Hale Alur, Chamrajnagar Taluk, is a deserted Arkēsvara temple, the materials of which have been put together in subsequent times from old ruins. Out of four pillars found there, three are elaborately carved and one is plain. Probably there were four carved pillars originally. Mr. Rice (*E.I.* IV. Mysore *ii.* Trans. p. 7) figures them and they show the character of the sculpture, which produces a general rich effect. An inscription registered as No. 69 Chamrajnagar, found on a stone in five pieces at the Dinēsvara temple at Alur, Chamrajnagar Taluk, refers to a grant in the 7th year of Rajēndra Dēva Chōla (about 1023 A.D.) to the Tirumūlastānam Udaiyār temple at Alur. Whether the above three carved pillars belonged to this temple of Mūlastānam Udaiyār is not known. Whether they did or not, the figure sculpture shows that they belong to the pre-Hoysala period. It may not be far wrong to assign the sculpture to the 11th century A.D., *i.e.*, to the Chōla period in Mysore. Mr. Narasimhachar assigns this temple to approximately *Circa* 1300, and refers it to the reign of Ballāla III. (See *Kesava Temple at Belur*, viii). If the reading of the relative sculpture proposed below is worthy of belief, a part of the materials of this temple belonged to a temple of the Chōla dynasty and times in Mysore. The compositions on the three pillars seem to be closely related with one another but the key to their interpretation is not readily available. Seeing, however, that they belong to the Chōla period, it might be suggested that the reliefs represent the conquests and exploits of the Chōla king Rājēndra Dēva abovementioned. We know from the already quoted inscription (Chamrajnagar 69, dated about 1023 A.D.) that he captured the Rāshtrakūta country, set up a pillar of victory at Kolhapur, terrified Āhavamalla at Koppa on the banks of the Perar, seized his elephants, horses and the jewels of his wives, performed a victorious coronation and took his seat on his heroic throne. In one of the smaller pillars, Rājendra Dēva is apparently shown with a sword in hand accompanied with his elder brother (see Chamrajnagar 69, T. N. 32 and Hg. 115). In one of the panels below, he is shown riding an accoutred horse with his attendants in front and at the back; and in the panel at the bottom of the pillar, we have the capture of the capital of Āhavamalla represented by a three-storyed castle, the people leaving it hurriedly in a boat, while a dog is barking at the gateway. In the other, the smaller, is represented Āhavamalla and his retinue, with their palanquins, horses and elephants which fell to Rājēndra Dēva as the booty of the war. In the third—the biggest of the three carved pillars—is depicted the coronation of Rājēndra Dēva. This scene is shown in 8 successive panels thus :—

(1) The lowest—at bottom—there is a row of armoured guards, one of them with the sword raised in his right hand; (2) King Rājēndra Dēva seated on a raised stool in royal ease posture, with his queen to his right, and attended by two guards (one with *Chauri* raised in his right hand); (3) A number of spectators standing or sitting, apparently witnessing the function; (4) Rājēndra Dēva mounting the royal elephant, the elephant bending, kneeling one foot down; (5) Rājēndra Dēva with the royal umbrella raised above his head, after the coronation, the royal ladies in an enclosure marked off opposite to him, witnessing the function; (6) Rājēndra Dēva seated with his brother to his side, the Peacock—the symol of Siva, representing their religious faith—to their right; (7) King Rājēndra Dēva on the royal elephant in procession with musicians, mace-bearers, etc., in front; (8) Angels in the heavens dancing

with joy and showering flowers on the procession below—two of them are shown with flowers in their left hands raised up.

On the whole, the different incidents are well rendered on the different reliefs, there being little or no superfluity in the representation. The figures are full of life and the artistic skill displayed is altogether of the superior order. Without the reliefs explained as above, it would be impossible to determine their nature, so far as the persons and the occasion are concerned.

A few words may be added about a doorway and panel at the same (Arkēsvara) temple. The sculpture on three sides of this doorway is made up entirely of female dancing figures in different postures, all enclosed in a convoluted floral design. The base of the doorway is made up of a patch of scroll work, between full-blown lotus flowers on either side.

The panel is in four compartments, one below the other, being devoted to a band of musicians playing on different kinds of musical instruments. A noteworthy figure, in the upper compartment, is that of a seated musician playing on the flute, which indicates the antiquity that this instrument can boast of in this country. Both the doorway and the panel must be taken to be contemporaneous in age with the pillars above described.

The ceiling in the Ranga Mantapa of this temple is beautified by nine panels of figure sculpture, arranged in three rows of three each. The middle panel—middle one of the middle row—is dedicated to Siva, who is shown in his dancing attitude, with six hands carrying his different weapons, but with one head, and resting both his feet on the back of a fallen demon, with an ascetic Rishi on either side. Siva is here represented in his favourite dancing posture of Natarāja or Lord of Dance. In the eight other panels are to be seen the Dikpālakās with their consorts, each pair together riding their own vehicle—Buffalo, Elephant, Bull, Horse, Deer, Makara (conventional type), Man and Goat. This is a joint representation of Siva with the eight Dikpālakās that recurs in the Nanditavare temple in even a—sculpturally speaking—better style. In both, however, the vehicles assigned to the Dikpālakās are the same as described in Āgamic treatises, though there are slight deviations from them in regard to details. For instance, these treatises require the consorts of the Dikpālakās to be usually on the left side; here (in both these temples) they are to the right, etc. There are also slight differences between Siva as represented in the ceilings of these two temples. In the Hale Alur temple, he is represented with *both* his legs on the Apasmāra Purusha; in the Nanditavare ceiling, he is represented as sitting with his right foot on the Bull, next to which stands the slanting figures of the sitting Purusha.

Kōlāramma Temple: Doorway etc. *Circa* 1023 A.D.

The *Mahādvāra* of the Kōlāramma temple, which is built in the Dravidian style, has an imposing appearance with a well-carved doorway. Fragments of inscriptions of the time of Rājēndra Chōla found on its walls show that the temple belonged to his period. Both Rājēndra Chōla and his father specially patronised this temple and repeatedly endowed it. Rājēndra Chōla had the brick parts rebuilt in stone (*E.C.* X Kolar 109). At the back of the (Kōlāramma) temple is a large slab, about 6 feet by 4 feet, with a spirited representation of a battle scene, probably of the Ganga period. The upper portion is made up of horses, elephants, soldiers, celestial nymphs, celestial cars (*vimāna*), while the lower portion, which ought to have contained the relative inscription, is left vacant. In the centre of the slab is the burly standing figure of a man with a peculiar dagger-like weapon in his right hand and what looks like a shield in his left. Behind him are three attendants, one holding an umbrella and the other insignia of royalty. Opposite to this figure is represented a king riding on an elephant with a number of horsemen at his back. Near about this slab are three other slabs, with one standing human figure on each of them. These probably represent other men who fell in the battle.

Sōmēsvara Temple at Kolar.

The *Mahādvāra* of the Sōmēsvara temple at Kolar, also a good specimen of the Dravidian style, is a fine structure with an ornamental doorway and ceiling. The pillars of the *Mukhamantapa* are well executed. The *kalyāna mantapa* in the *prākāra* of this temple is a fine piece of workmanship both in design and execution. It is in black stone, other parts being in granite. It has a lofty *gōpura.* This temple probably goes back to the Hoysala period, though only inscriptions of Vijayanagar period have been found in the locality.

Siva Temple at Pāparajanhalli.

At Pāparajanhalli, near Kolar, in front of the Siva temple is a fine stone umbrella with a carved basement, the shaft being one foot in diameter and about six feet high with a stone ornament at the top. The umbrella is about five feet in diameter. The whole stands on a rock on which is engraved a Tamil inscription which is mostly defaced. In a field close by is to be found a curious sculpture representing an elephant in the centre attacked by two dogs, one seizing the trunk and the other the tail. It is not clear what this symbolizes. May it be a representation of the overthrow of the Gangas, whose crest was the elephant? That, however, is the suggestion of Mr. Narasimhachar.

Narasimha Temple at Maddur.

At Maddur in the *navaranga* of the Narasimha temple, are four well-carved pillars of black hornblende similar to the ones usually found in Chālukyan temples. In the other temples at this place, the images are made of black stone and beautifully carved.

Varadarāja Temple at Maddur.

The Varadarāja temple at Maddur is noted for its image. The image of Varadarāja (*alias* Allālanātha) about 10 feet high is a wonderful work of art characterized by a marvellous elaboration of details both in front and on the back. The rich carving on the back of the image is so well-known among the people that it has given rise to a common saying in Kannada, *Ellā dēvara munde nōdu, Allālanāthana hinde nōdu,* which means "see all the (other) gods in front, but Allālanātha on the back." Tradition says that the Hoysala king Vishnu Vardhana set up this image here in order that his mother, who was too aged to go to Kānchi, might worship Varadarāja here.

Hosa Būdanūr Temple.

The image of Ananthapadmanābha at Hosa Būdanur, 5 miles to the east of Mandya, is beautifully carved. Close to this temple, at the same place, is the Kāsivisvēsvara temple, the interior workmanship of which is worthy of praise. It is more artistically done than any other in the neighbourhood. The ceiling panel in the porch and the central one in the *navaranga* are well executed. The figure of Nandi is not only well carved but also pretty large in size. An inscription of Rājēndra Chōla found in the Sōmēsvara temple at Hale Būdanur, a mile to the east of Hosa Būdanur, shows that the place was connected with the Chōlas, to whom the temples are referable. (*M.A.R.* 1909-10, Paras 6 to 23).

Chandēsvari Temple, Vogata, 1028 A.D.

On the gate in front of the Chandēsvari temple at Vogata, Hoskote Taluk, bearing an inscription dated 1028 A.D., of Rājēndra Chōla, are some sculptures of interest. The front face of the gate has Gajalakshmi with a bull and a lion on the right and a bird with the head of an elephant and a lion on the left. On the back, besides the inscription mentioned above, is the celestial cow (Kāmadhēnu) with a human head to the right and a seated lion to the left.

Temples at Kaivara: *Circa* 11th century A.D.

Kaivāra has a number of temples in the Dravidian style of architecture. The Amaranārāyana temple is a good specimen of it here. It appears to be an old structure, one peculiarity noticed in it being the absence of *dwārapālakas.* The *navaranga,* supported by four beautifully carved black stone pillars, has a ceiling, about 8 feet square, with a figure of Brahma in the centre surrounded by the *ashta-dikpālakās.* Some of the pillars have minute figures carved on them from top to bottom. The figure sculpture on the north-west pillar illustrates the sports of Krishna. The capitals also show fine work with pendants on the four sides. To the right in the *navaranga* is a pierced window, resembling those in the Nandi temple, carved with a creeper with dwarfs in the convolutions. The porch in front of the *navaranga* is supported by two black stone pillars similar to the ones in the interior. The *navaranga* doorway is beautifully carved, the middle fascia of the architraves being decorated with creeper work with human and animal figures in every convolution. The outer walls have pilasters and niches. The Bhīmēsvara temple, perhaps the largest of all the five here, has sculptures on the pillars illustrating the story of Bhīma killing the demon Baka. In the top panel, we see Bhīma carrying a *linga* and worshipping it; in the middle, we see Dharmarāja seated with his mother and brothers; and in the bottom panel, we see Bhīma conveying food in a cart, closing with Baka and killing him. Among other sculptures on the pillars, may be mentioned the hunter Kannappa kicking a *linga,* an elephant worshipping a *linga* with a lotus (cf. the relief on the inner side of the second architrave of the east gate at Sānchi in which the animal world is represented as reverencing the Bōdhi tree. *Grünwedel,* 50; also relief with representation of the Isimiga Jātaka, Lions and Antelopes before the sacred Bōdhi Tree, Cunningham, *Bharhut, Plate XLIII*); Dakshināmūrti; a huntress getting a thorn taken out of her leg; a *gandabhērunda* with a human body holding an elephant and a *sarabha* in the two hands; a five-headed figure holding a balance; and the sage Vyāghrapāda with a tiger's body worshipping a *linga*. The ceiling of the *navaranga* has Umāmahēsvara in the middle and the *ashtadikpālakās* around.

Dharmēsvara Temple, Kondarahalli, Hoskote Taluk. 1065 A.D.

The *navaranga* pillars of the Dharmēsvara temple at Kondarahalli, Hoskote taluk, a Dravidian temple of about the time of the Chōla king Rājamahēndra—an inscription dated (about 1065 A.D.) in his reign has been found in it—contain interesting sculptures depicting certain incidents in the *Mahābhārata*. The stories of Mārkandēya and Kannappa are also to be seen on certain other pillars. (*M.A.R.* 1919, Para 22).

Vaidīsvara Temple, Talkad. *Circa* 1100 A.D.

The Vaidīsvara temple at Talkad, which dates from the time of Kulōttunga Chōla (*Circa* 1100 A.D.) is a handsome temple in the Dravidian style. Its outer walls are decorated with sculptures. The two *dwārapālakas* in it—each about 10 feet high—are believed to be the tallest in the State. The porch at the south entrance is a fine one and resembles the one at the Sōmēsvara temple at Kurudamale. In the *prākāra* is a beautifully carved figure of Saktiganapathi, with his consort on his lap, rather a rare one. In the *navaranga*, the central ceiling panel is carved with figures representing *Sivalīlas*.

Agastyēsvara Temple at T.-Narsipur. *Circa* 1100.

In this temple are fine figures of Subramanya, Sūrya and Ganēsa. In the *prākāra* of this temple is a figure of Asvatthanārāyana, about 2 feet high, in a dancing posture with 8 hands—6 of them holding a discus, a conch, a mace, a lotus, a noose and an elephant-goad, the 7th raised like that of Tāndavēsvara, and the 8th in the *abhaya* pose—flanked by two drummers. There are also figures of the sheep-headed Daksha with four hands and of Dakshināmūrti, seated in the posture of meditation with matted hair under a banyan tree, on a pedestal containing sculptures of the *sapta-rishis* or seven sages, the attributes in the four hands being a rosary, a book, a serpent and a *Rudra-vīna*. The goddess of this temple, known as Pūrnamangala Kāmākshi, is a very fine figure, about four feet high.

Sōmēsvara Temple at Husigala. *Circa* 1100 A.D.

The Sōmēsvara temple at Husigala, Hoskote Taluk, dating probably from Chōla times, has some curious sculptures in it. Among the sculptures on the outer wall of the *garbhagriha* are carved out a peacock with the head of a cobra and facing it a cobra with the head of a peacock. On the north wall, a few of the *līlas* or sports of Siva are depicted, including the *Gayāsura Samhāra*, etc.

Vīrakkals and Mahāsatikkals.

During the period of the Chōla kings, the custom of observing *sati* appears to have been commonly followed. Grants to *vīras* or heroes who distinguished themselves by doing brave deeds were also common. Accordingly, we find a fair number of *vīrakkals* and *mahāsatikkals* (popularly called māstikkals) in the old Chōla territories. The most notable *mahāsatikkal* of the period is the one dated in the 6th year of Rājēndra Chōla's reign. The story unfolded in the inscription found on this monument is, as Mr. Rice justly remarks, "an affecting idyl, beautiful from its simplicity and pathos" (*E.C.* IV. Mysore i, Heggaddevankote 18, dated in 1057 A.D.). The monument is a memorial of the Nugunād chief's daughter Dēkabe, whose young husband Echa, the ruler of Navale-nād, being a powerful wrestler, had the misfortune, presumably in a match, to kill his opponent, apparently some relative of the king. For this, he was marched off to Talekad and put to death. On hearing of his fate, the wife immediately resolved to commit herself to the flames, which was evidently due to a high sense of duty and honour.

Her parents and friends besought her in vain to forego her purpose, and mournfully record her heroic conduct. The author of the composition was Malla, "a friend of poets who use not words in vain," a description well deserved from the skill he has displayed in producing the right effect. From the inscription, it may be noted, that the would-be *sati* usually performed certain charities before laying down her life. Having made her decision, we are told, Dēkabe "presented to the god (of the place) a garden to provide for a perpetual lamp and saying it was for the offerings, that lotus-eyed one (Dēkabe), with reverence also presented certain other land." Then again, we are told, she gave away her land, gold-embroidered cloths, cows and money and folding her hands with love to the god of gods, she entered the blazing flames and went to the world of gods." The explanation of the folded hands so often seen on monuments of this nature, which is here suggested, is worthy of note. At Elaburige, in Bowringpet Taluk, four *vīrakkals* have been found of which one is a Tamil *māstikkal* of Rājēndra Chōla's time. This seems to be the only *māstikkal* in the Tamil language yet met with in the State. The stone has a female figure with the inscription engraved below it. The epigraph tells us that the figure represents the wife of Mukkaiyar, the Gamunda of Kulathur in Marangal of Nulambapādi and that she became a *sati* in the 9th year of Rājēndra Chōla's reign (1058 A.D.).

(v) Later Kadambas under Chālukya suzerainty 10th to 14th century A.D.

The Kadamba chiefs under the Chālukya suzerainty distinguished themselves as builders in the Chālukyan style. One of these, Chāmunda Rāya—not to be confused with his namesake connected with Sravana Belgola in the 10th century A.D.—who recognizes the over-lordship of Chālukya Sōmēsvara I Trailōkya Malla Dēva, was, it would appear, a patron of all religions. Through his agent, Nāgavarma, he erected in 1048 A.D.

habitations for the four prominent religious orders of the time in the Banavāsi country—Jain, Vishnu, Siva and Buddhist (called Munigana, *i.e.*, *ganas* or sanghas of Sakya Muni's religion). He also set up in 1047 A.D., a *gandabhērunda* pillar in front of the God Jagadēka Mallēsvara, in the ancient city of Belagāmi, in the present Shikarpur Taluk, and made a grant of land to the Gandabhērundēsvara thus consecrated. The temple of Jagadēkamall'ēsvara—apparently after Chāmunda Rāya himself, one of whose titles was Jagadēk-malla (sole donor of the world), who probably founded it—is now no more, but its place is fixed by the pillar, which has been described as the most striking object standing in the village of Belagāmi. The pillar is now mistakenly called as Garuda-Kamba, for the figure at its pinnacle is not a *garuda* but a Gandabhērunda, a double-headed eagle with a human body. As an inscription of his dated in 1045 A.D. gives Chāmunda Rāya the title of *Gandabhērunda*, it may be presumed that he had adopted it as his chief emblem. This same inscription states that the grant of land he made, as recorded in it, was "according to the bhērunda pole," which was probably fixed by the pillar set up by him. This pillar is a lofty and elegant monolith with the figure of the *gandabhērunda* at its top. The human figure is in the standing posture on a severely simple abacus, on which twined towards the sides are its two faces. This half-human half-bird figure with its gently bent-knees, seems to be intended to convey the idea that it is ready to sweep down, the rapacious bird it is, on its prey. The hooked beak and the strong powers of vision in flight (the wings are shrowded partially) so characteristic of the eagle are brought out in striking fashion by the sculptor. The representation is, perhaps, intended to signify the martial spirit of Chāmunda Rāya, who appears to have been, if we may believe the inscription at the base of pillar, a great warrior—one of

Gandabhērunda Pillar, 1047 A.D.

whom all kings were in great fear. The pillar, except for a few feet at the base, is beautifully ornamented in a simple and chaste manner, reminding us of the Vishnu Pillar at Besnagar. The chased work on it, with triple circular floral bands representing apparently festoons, at regular intervals, up to the capital, which shows distinct affinities to the capital on the pillars in the Karle Cave, shows the whole pillar to great advantage. The Karle tradition appears to have lingered yet in this region, despite the lapse of time. The most marked peculiarity of this monument is the great prominence it gives to the human element in the *Gandabhērunda.* The *garuda* form is, as pointed by Grünwedel, known to be a combination of the Indian parrot type on the one hand and the West Asian griffin on the other. The griffin type was retained in Buddhist art, but it soon—how soon, it is not yet determined—received human arms. Modern Brāhmana art makes of it a winged man with a beak, and the Chinese form resembles it. There the *garuda* appears as a winged man, though the head generally, and the feet always, remain animal. The Japanese have evolved two types, one more animal and the other almost human. The *Gandabhērunda* on this fine pillar partakes of the post-Asōkan Indian *garuda* form, in which the human element preponderates, making it a partially winged man with a prominent beak carrying something in it with a gait slightly drooping, the knees being gently bended, showing the attitude of being ready to pounce on its prey. The feet are distinctly human, as in the Indian *garuda.* The demoniac expression of countenance to be seen in *purely human garudas* is not seen here; the countenance is perfectly bird-like, thoroughly natural and accurately conceived. The human part and the bird part are blended nicely and each is true to nature, taken individually; together, they seem to be depicted with a touch of humour that is unmistakable. Wings, whether attached to the *garuda* or the *gandabhērunda*, are of course intended to be vehicles for the gods who ride upon them through the air to worship at holy places. Grünwedel suggests that the combining of the human body with animal elements seems to have been brought gropingly, so to speak, into connection with the doctrine of re-incarnation. It is not impossible, he adds, that these types, introduced from Western Asia, were explained in Indian fashion—*i.e.*, in each degree of animal existence was hidden a human one, which would be attained by good works, and which then led to deliverance.

Sūla Brahma Stone, 1060 A.D.

Planted close to the base of the Chāmunda Rāya pillar is the remarkable Sūla Brahma stone, dated in 1060 A.D., in the reign of the Kadamba Satyāsraya Dēva, a Feudatory of the then Chālukya King. This stone deserves attention not only for the singular nature of the deed it records but also for the wonderfully realistic character of its sculpture. It might justly be termed a *tableaux vivant*, so striking is the picture presented by it. On this slab, which, at the top, is carved off in an arched fashion, are shown in three tableaux the heroic deed of a man who had vowed himself to death. In the upper-most tableau is first the representation of the sun, who is to bear testimony to the valorous act, and the *linga* before which the man, dressed to the knees and with head-gear of the top-knitted fashion, is on his knees with hands joined towards the *linga* in a prayerful attitude. In the next tableau, the middle one, is a representation of the *gandabhērunda* pillar, referred to above, on the top of which the man is shown in a dancing attitude and as about to leap from the pillar on to the points of a row of stakes below, with his left hand shown up towards heaven—indicating the bliss that awaits him on the fulfilment of his vow—and supported by a celestial nymph on either side, each pointing a hand heavenwards.

The third and last tableau shows the man actually fallen upon the points of the stake, full length on his belly. The representation of the pillar, the man and the nymphs, are exceedingly life-like and the man on the stake is shown as an undaunted person, courage not failing him even at the last moment. The inscription which records the deed tells us that his name was Tuluva Chandiga, *i.e.*, Chandiga of the Tuluva country and adds that he had taken a vow saying, "I will not let (the nail) grow on my finger," apparently to arrest some agreement about the Banavāsi fort to which he was evidently opposed. The ruling chiefs having made a grant of the fort, Chandiga on the day specified went to the Permalu temple, cut off the finger he had gifted away, and climbing the *Gandabhērundēsvara* Pillar (abovementioned), leaped upon the points of the spears and gained the world of gods. Hence the name of the stone *Sūla Brahma Sila*, in which the word Brahma may refer to the seven spokes in the stake corresponding to the seven Brahmas known to the *Purānas* (see Fausboll's *Indian Mythology*, 71).

Gunagalla Yōgi's Image, 1071 A.D.

A sculpture of some interest which appears at the top of an inscribed slab (*E.C.* VII. Shimoga i Shikarpur 129) dated in 1071 A.D. is the image of the great Advaita luminary Gunagalla Yōgi. He belongs to the time of the Chālukya King Bhuvanēkamalla Dēva, who, on the application of his chief minister and general, Udayāditya, made a grant for the god Hariharāditya at Balligāvi, built by this sage. This Yōgi is said to have built four other temples, two at Balligāvi and two others in Kondalinād, besides the Siddhatīrtha at Mattur near Kuruvatti, on the southern bank of the Kirudore. The image is not of high artistic merit but is important as being an early example of the use of the index label in connection with sculpture. The image bears over it the words:—“*Srimadu Gunagalla-dēvara divya-mūrthi*” *i.e.*, “the blessed likeness of the holy Gunagalla Dēva.”

Vīrakkals of the Period: Virakkal at Hale Soraba, 1093 A.D.

Among the *Vīrakkals* of the period, the one at Hale Sorab (*E.C.* VIII *ii.* Sorab 45) dated in 1093 A.D. in the Chālukya Vikrama era, and belonging to the time of Chālukya Vikramāditya (1076-1126 A.D.) contains a spirited sculptural representation of a village exploit. Mahāmandalēsvara Srīvalla-Dēva's chiefs having entered Naduhalli in Edanād, and carried off the cows, Māki Setti, son of Erra Setti, attacked them, slew many, recovered the cows and gained the world of the gods. The artist's rendering of this successful beating off of cattle-raiders is remarkably telling. In the lowest tableau is drawn the battle scene, which is a thoroughly vivid one. The battle is on; there are foot warriors with helmets, daggers, swords and shields; there are warriors on horses, and warriors on elephants—though only one elephant is shown apparently by way of illustration. There are bows struck, arrows flitting from side to side, horses are shying and agitated but firm, with those on them steady and active. The stately elephant is calm and dignified and unshaken in its place—in the midst of a bloody fight. Māki Setti is apparently the *Nād* (or local) chief, for over his majestic figure is shown a canopy, and there is a personal attendant immediately at his back. He is in the striking attitude, his dagger is out for the neck of his opponent. The horse parries the blow at its neck, which is turned back to its occupant. Below is shown a horse half fallen—on its knees—and beside it is a dismounted rider and next to it is a palanquin with two bearers, ready to carry him off from the scene of battle. In the next higher tableau is shown a *vimāna* (flowery car) attended by winged nymphs, three on either side, in which Māki Setti is borne off. The *vimāna* is a simple but striking one, in the centre of which the hero is sitting, fully dressed on a slightly raised seat. The *vimāna* is crowned by three tiny full-blown lotus flowers placed in triangular fashion, apparently a reference to the mystic lotus symbolism inherited from Buddhist days, indicating the rising sun and the worship due to him. By implication, the use of this symbolism would suggest that the risen hero, so deserving of honour, is on his way to Indra's Heaven, the Paradise to which all heroes go. In this view of the symbolism used, the next higher tableau is easily understood. It shows a troop of celestial musicians playing on their instruments (drums, pipes, etc.) and betokening their hands heavenwards and leading the way to it. Some of these divine damsels bear long staffs in their hands. The hero is seen sitting at one end—facing these musical couriers from Heaven, attended by an young attendant, who holds aloft an umbrella over his head. In the next two higher tableaux—to be taken together—we are shown the hero in Heaven itself. In a panel to the left, the hero is seated on a raised plank, in an attitude of prayer, his hands brought to his chest folded together and there is an attendant by his side with a staff in his right hand planted in the ground and his left hand raised with what seems to be a garland of flowers held transversely, ready for use. Next, we have the *Linga*, which is being bathed by a priest near about, while another priest stands praying; and in the last panel, we have the sacred Bull of Siva, in a fine recumbent attitude, with a lovely necklace of bells round his neck, and a man standing at his tail-end, apparently keeping guard at this end—answering to the attendants at the other end. Above the central panel containing the *Linga* is shown the upper portion of the Heavenly abode (we must take it that *Siva Lōka* is meant, the hero being a follower of the Saiva faith) and here is enthroned the figure of a decorated cow (its udders are clearly to be seen) with an attendant before it, keeping it in position. Apparently, this is intended to signify the successful exploit of Māki Setti in rescuing the stolen cows. On either side of this panel, at the top, are representations of the sun and the moon, who are the everlasting witnesses to the heroic deed wrought by Māki Setti. The *Vīrakkal*, it may be added, is headed by a *Simha lalāta* (*i.e.*, Lion's head) indicating that the tract of country where it is found was at one time a part of the old Kadamba territory.

(vi) Kālachūryas. Lost monuments of Kēsava temple at Baligāmi, 1159 A.D.

The Kālachūryas, who overthrew the Chālukyas in 1156 A.D., succeeded to the Chālukya possessions in Mysore. Though Bijjala, the first of the line, was a Jain by birth and persuasion, he was tolerant towards Brāhmanism, the religion of Kēsirāja, his Governor at Banavāsi. At Baligāmi, we are told, (*E. C.* VII. Shikarpur 123, dated in 1159 A.D.) Kēsirāja built a temple of Kēsava (dedicated to Vīra-Kēsava), after himself. It was built in a specially erected *pura* (or Brāhmanical township) called Vīra Kēsava pura, the houses in which were granted fully furnished to learned Brāhmans. This *pura* was, it is mentioned, to the south of Baligāmi. In this temple, we read in the inscription, Kēsiraja arranged and transformed to "the utmost timber and stone, as if striving to add to all the variety of forms in which Brahma had created wood and stone." The shrine that Kēsiraja built for the god Kēsava was, it would appear, "an abode filled with beauty and a joy to the sight." This temple, which undoubtedly should have been noted for its sculptural beauty, seems to have—sad to relate—altogether disappeared. In 1163, Māchi Nāyaka, an officer under Sōma (or Sōya Dēva), erected a temple with a stone tower, decorated with carvings and figures and a golden *Kalasa* for the pinnacle of the temple and dedicated it to Sōmēsvara, in the name of his master, who then granted endowments for it. The temple, we learn, was declared a Brahmachāri *matha*. (*E.C.* VII. *Shimoga i.* Shikarpur 242). The older temples at Baligāmi, the Kēdārēsvara and the Tripurāntēsvara, should, in the 12th century A.D., have been unmatched in the beauty of their carvings and sculpture, if the many inscriptions recording royal and other grants to them are to be believed. They are certainly very old temples, probably as old as "the immemorial city" in which they were built. The Kēdārēsvara was, indeed, the principal temple at the place. It is even now the best preserved. It is a triple temple, originally of a very ornate design, in the latest Chālukyan style, marking its transition into the Hoysala style. In front of each of its pinnacles is to be seen the Hoysala crest, but this, as Mr. Rice suggests, must have been added after the Banavāsi country had come into Hoysala possession, as the temple is evidently of much older date, and there is no Hoysala inscription in support of a claim for them as its founders. But the erection of the famous Kēdārēsvara temple at Halebid was almost certainly suggested by this one, for Abhinava Ketala Dēvi, who was associated with Ballāla II in its erection, was, it would seem, connected with the neighbouring city of Bandanike (see *E.C.* VII. *Shimoga i.* Shikarpur 235). The Kēdārēsvara temple is situated behind the embankment of the Tāvarakere (or Lotus tank) which is mentioned in the famous Talgunda Pillar and other subsequent inscriptions. The Kōdiya matha, to which the Kēdarēsvara temple was attached, must have been situated near the Kōdi or waste weir. At its head were a line of very distinguished high priests, a branch of the Kālāmukhas. The temple is referred to in many inscriptions recording grants to it (*E.C.* VII. *Shimoga i.* Shikarpur 88 to 108). These incidentally refer to its "lofty tower," its beautified walls and *mantaps*, its three pinnacles, its golden *Kalasas* and describe it as "an ornament of the Banavase Twelve Thousand." King Bijjala paid a visit to it and made a grant to it.

Sculpture in Kēdarēsvara Temple, Baligāmi.

Tripurāntaka Temple, Baligāmi, 1070 A.D. Representation of Tripura Legend on Doorway.

The Tripurāntaka temple at Baligāmi is even more noteworthy for its sculptural beauty. It is a double temple in the later Chālukyan style with rich carvings in the doorway and a perforated screen between the two shrines. Its exact date of erection has been established beyond doubt by a recently found inscription, according to which it was built in 1070 A.D. (*M.A.R.* 1910-11, Para 38). It is also mentioned in an inscription dated in 1181 A.D. (*E.C.* VII. *Shimoga i.* Shikarpur 119). It marks the transition from the Chālukya to Hoysala style. To describe its doorway would occupy too much space. Taken as a whole, it displays workmanship of a kind which is hardly eclipsed by the sculptors of the best Hoysala period. The lintel-piece (entablature) is a perfect marvel in delicate imagery and workmanship. It apparently is intended to give a combined representation of the Tripura legend. The conquest of the three cities of iron, silver and gold, owned by three Asura brothers, is, perhaps, the most remarkable exploit of Siva, assisted by his son Skanda, also called Kārtikēya, who took an active part in it. This conquest of Tripurāsuras brought Siva the name of Tripurāntakara, after which the temple is named. The story of the destruction of these metal fortresses is told at length in the *Mahābhārata* (VII and XIII). These mighty warriors could not be conquered even by Indra, with all his weapons. Then the gods had recourse to Siva and said to him, "Protect the three worlds and destroy the Cities of the demons." Siva agreed to this, burnt the three cities and exterminated the Rākshasas. It is this story that seems to be so strikingly represented on this entablature. (The statement in the *M.A.R.* for 1910-11, Para 38, that the "figure of Siva as destroyer of Gajāsura flanked by Brahma and Vishnu" is plainly not sustainable). The representation is in three parts, the parts being marked off distinctly—to the left and right by transverse lines at the top to indicate the compartments into which the representation is intended to be divided. The central part is made up of a medallion portrait of Siva as conqueror. This image of Siva is cast in the Bōdhisatva type with the kingly tiara on his head and not in the yōgic which is worth noting. In this form, Siva has a single face and a single neck but is possessed of ten hands (of which seven are now visible) which is the description of Siva in the *Mahābhārata* (XIII) where the conquest of the three demon fortresses is described. He has three eyes, the third one being represented by a dot just above the meeting point of the two eye-lashes. His thick-set fiery red hair is hanging to the sides of the peaked crown he wears. In his neck, he wears the usual necklaces and wreaths; by the left shoulder, he has hanging the white sacred thread; and at the waist, he has his white garment, which goes down to the knees and above it, below the navel, is the waist ornament with a row of leaf-like pendants. He is in his warlike dress; in his bejewelled right hands, he carries his fearful *trisūla* (trident), with its three sharp points, a weapon with which formerly king Mandhātar and all his army were annihilated; in his uppermost left hand, he has his battle-axe, called *parasu*, which he gave to Rāma, who destroyed the Kshatriyas with it; with another left hand, he wields his bow, coloured like the rainbow, called Pināka, a mighty serpent which goes round his whole figure in medallion fashion, its seven heads being distinctly visible at the top. Represented in the sitting posture, he has outstretched legs, the left one resting on the head of a tiny prostrate figure, with jewelled hands and neck but with its entrails shown open. Apparently, this little figure represents the Rākshasa Musalaka (in Tamil Muyalagan) whom he is well-known to have destroyed. To the proper right at the top, on either side, are the Dēvas praising or proclaiming, probably with raised hands, the grand success of Siva over the Dānavas. At his feet, to his (proper) right is a tiny figure of Ganēsa in the standing posture; and to his (proper) left is another tiny figure of his other (adopted) son Skanda, his chief lieutenant in this war, riding an appropriately little peacock. Skanda is here represented with a single head and immediately behind him standing is his wife Dēvasēna. In the panel to the right, the battle scene itself is represented. The topmost row is made up of what we might call the cavalry—consisting of Siva himself on his white Bull, its adamantine horns and its broad shoulders, sleek sides and black tail being visible; behind him, as leader, are others on three other animals ending with the *yāli* or the conventional lion. The animals are all in rapid motion and betraying considerable vivacity; below this line, are two others made up of what might be called the infantry line, each accoutred and rearing aloft his weapon, in all kinds of striking postures,—erect, slanting, bending, etc. The battle scene is full of movement and life and is altogether a spirited representation of the warfare of Siva's hosts with the Dānavas. The lowermost row is made up of a single figure kneeling down, one foot up and one foot down, with the two hands brought together in the familiar *namaskāra* (bowing) fashion. This probably represents the final scene of the battle, signifying the complete success of Siva over the demons. This peculiarly expressive figure signifies almost to a certainty Indra, the lord of the Dēvas, betokening his gratitude at the success that had attended Siva in his great conflict with the three Rākshasa chiefs, who had proved so formidable to him. Then, to the left of this panel, we have the standing figure of Siva, single head and neck, and with only two hands, with a tiny *sūla* in his right hand and his dreadful spear Pāsupatha in his left hand—that fearful weapon with which Mahēsvara killed all the Daityās in battle. This standing figure of Siva is full of expression—the face exhibits a serene calmness and there is no trace of mere exaltation (of his success over his enemies) in it. There is, indeed, a touch of mildness—of divine sympathy—in it, betokening Siva's well-known love for all creatures—*Sarvabhūta hitēratah*, he who rejoices over the happiness of all beings. In the panel to the left is still another scene depicted—the joy of the Dēvas at the end of the successful conflict, and the adoration, if not crowning, of Siva as the mighty conqueror. The chief figure in this panel is Siva in standing posture with four heads, one facing the visitor, one each to the sides and one behind (naturally invisible) but with one neck and only two hands. He is fully dressed, the folds of his white apparel being visible and has the usual jewellery at the wrists, ankles, ears and neck. He is standing erect, as if to attention, with one weapon in either hand, and the expression on his face is one of motionless joy that he had done his duty. To his proper right, at his feet, stands Pārvati, his beloved wife, slightly slanting towards the groups of Dēvas, who are thick in numbers to her (proper) right, jostling one against the other, vieing with one another, as it were, to do homage to Mahēsvara for the great boon he had conferred on them by undertaking this formidable fight. These Dēvas show by the attitudes they assume their eagerness to get a glimpse of the mighty Lord Mahēsvara. Next to her to the left is Skanda riding his peacock. He was Siva's chief ally in this warfare, and he is carrying in his right hand his well-known spear, which, it is said, never missed its mark, and, as often as it was thrown, returned to him again having killed enemies by thousands. Up at the top is the white Nandi, the vehicle of Siva and next to it is Indra the sovereign of the Dēvas, riding the elephant—the Airāvata, his vehicle, which, with its raised tusk brought up almost to the top of the crown of Siva, adores him.

The whole of this lintel piece is one long slab, standing on two pillars and supported on either side by a bigger pillar, each of which is sculptured in detail. The upper corners of this piece bear beautiful but simple floral scroll work harmonizing with the delicate imagery of the rest of the figure sculpture on it from end to end. In this combined representation of the Tripura legend—of the combination of different scenes in one relief—the old principle of composition referred to by Grünwedel is adhered to, according to which "the complete representation of the different phases of an event are related, as it were, by the repetition of the same figures. Yet, owing to regularly arranged decorative elements, the different groups remain separated." As Grünwedel adds, the influence of ancient art was also strong enough to preserve the prominence of the principle scene or of the chief figure, to which the others had to be subordinated. In this particular piece, the artist has completely succeeded in achieving this subordination of others to the principal actor—Siva. With this may be compared many Gāndhāra reliefs (figured by Grünwedel) containing a representation of Buddha or principal figure enthroned in the centre, and on the left stand servants or worshippers; and smaller compositions, often only rows of figures, are found under and above the central group.

Pillar Sculpture.

The sculptural work on the pillars, the two at the extreme ends and the two others supporting the lintel piece itself, is equally fine. In keeping with the idea underlying a doorway, on each of the two pillars at the extreme ends is carved the figure of a Yakshini. Each of these stands on the pedestal of the pillar, in dress and ornaments like the women of the period but with largely developed breasts and clad in a rich piece of embroidered cloth from the waist to about a little below the knee-pans, which is held together at the waist by the customary hip chain or the girdle. The legs are heavily ornamented, as also the upper and lower arms, and the ears have heavy pendants. There are the usual necklaces and the hair of the head is done differently in each case. Each Yakshini holds a flower in her right hand, the flower in the hand of the Yakshini to the right being clearly visible while that in the hand of the Yakshini to the left has been lost, probably by mutilation. The Yakshini to the left is, as usual, standing (leaning to one side) under the shade of a tree in full blossom, the flowers being many and fully formed; she to the right is under a conventional floral wreath, a lotus with its petals intact being shown just above her head, to the left. The Yakshini to the left has on either side at her feet a female attendant, one slightly shorter than the other, each in a beauty pose of her own. The Yakshini to the right has, on the other hand, only one male attendant, apparently a Yaksha with a big club in his right hand—which is appropriate seeing that he keeps guard. The Buddha in stating how a *vihāra* should be ornamented with paintings or sculptures, said: "On the outside door you must have figured a Yaksha holding a club in his hand." The features of this Yaksha are somewhat harsher but as in the case of the dwarf-like figures appearing on the pillar capital in the west gateway of Sanchi, the type represented by him is the "antique pigmy type" to which Grünwedel makes such a suggestive reference. The representation of these Yakshinis is entirely in accordance with the ideas of the early Indian style, (see Grünwedel, p. 40) and the talent displayed by the sculptor is simply superb. There is, it must be specially remarked, no suggestion of the erotic in the whole composition, which is so significant a feature of the reliefs of Bhūtēsvar at Mathura.

In the panel next to the Yakshini on either side, are three pairs of Nāga and Nāginis, one above the other, each pair being of the inter-twining type, the upper half human and the lower half (hip downwards) serpent, the convolution of the two serpents for each pair being entirely different. A peculiarity about these six Nāga and Nāgini pairs is both the Nāga and Nāgini in each pair have their heads crowned with *seven* hoods. This is unusual, for, as Grünwedel remarks, while males are many-hooded, the females are single-hooded. The artist has cunningly utilised these half-human, half-animal figures for his own decorative purposes, for which the serpentine convolutions admirably lend themselves. According to Hindu ideas, the serpent can transform itself into many different shapes and this is well brought out by the artist dexterously depicting the different forms he gives it in these two panels. Each pair of Nāga and Nāgini is in a different beauty pose; they are dressed as human beings up to the hips—with shining ear pendents, heavy bangles on the upper arms, necklaces and girdles at the waist, etc.; the middle pair, in the left panel, have in their hands in woman-like fashion a delicate chain tied up to the wrists from end to end; while the middle pair on the right panel come so close to each other as to seem that they were rubbing against each other. The sculptor in adopting these half-human and half-serpent forms has not only succeeded in completely varying his design for the panels to avoid the dull monotony of setting human forms with others of the same kind, but has also kept to the traditionary ideas underlying the sculpture relating to doorways. Siva—as Tripurāntēsvara—stands above, and here below are represented his vassals—the Nāgas and Nāginis. As the lord of these beings, Siva is called Nāgaraja, Nāgabhūshana, Bhujangēsvara, Nāganātha, Virūpāksha, etc., etc. Virūpāksha is, in Buddhist mythology, also represented as the king of Nāgas, and he is probably the Buddhist counterpart of Siva. In Buddhist legends, Nāgas appear as devout disciples of Buddha and in Buddhism, they are given an admittedly important, and artistically admirable, rôle (Grünwedel, 44). In the course of ages, the idea of servitude was apparently transferred from the Buddha to Siva, if it did not already belong to the latter.

The two pillars, one on either side of the Nāga and Nāgini panels, are the ones on which the lintel piece actually stands, though it receives its adjacent and subjacent support from the two other extreme pillars, to right and left, and the panels which are not intended to serve as pillars but fill only the intervening space. The capitals of these two supporting pillars differ from the capitals of the extreme pillars; likewise, there is a difference in their ornamentation as well. Those at the extreme end have, as we have seen, the Yakshini figures; these two supporting the lintel piece, set up as they are immediately beneath the magnificently delicately worked out lintel, are, in keeping with the nature of the workmanship displayed on the latter, themselves objects of plain but even more delicate sculpture. On the left pillar, we have immediately below the capital a line of floral work; next, a beautiful vase with a beautiful flower shrub in it; next below, two successive lines of carving; next below, another line of carving with animal figures, all standing; next below, a further line of carving, floral in design; next below, two dancing figures, in beauty poses, so appropriate to a Siva shrine; below it, finally, are two tall standing figures, male and female, fully dressed and bejewelled, one with a protruding boar's face and a peaked headgear and the other with a perfectly human head. On the right pillar, immediately below the capital, is a line of simple carving; next below it, is a beautiful vase, corresponding to the vase on the other pillar but of an entirely different pattern, with a flower shrub in it; next below it, a line of carving; then a line of scroll work; then again a line of plain carving; then a line of floral work; next below, we have a line of decorative floral work; and finally, we have a pair of standing figures, male and female, corresponding to the two on the other pillar to the left, fully dressed and bejewelled, both in beauty postures, each showing a forefinger to the lintel piece. One edge—close to the doorway—of each pillar has a line of floral work, from top to bottom, each of a different design.

Siva as represented here may be compared with his representations at Elephanta (7th century A.D.) and in Java (9th century A.D.). In the latter, Siva partakes really of the character of Brahma, who has also four heads. As represented here, he has four heads, on a single neck, with a tiara on each; he has two hands and the usual beard, common in Java Brāhmanic figures; the lotus, the *Kamandalu* (water jug) and the royal swan, his emblems, are near about him; and he has in his clasped hands a vessel in the form of a lotus but containing the elixir of life. The idea underlying the picture is that of a Brāhman ascetic, though we miss the rosary and the sacrificial ladle to complete the picture. The Elephanta sculpture is a true Siva representation, identified by one writer as Sadāsiva Mūrti, the formless incomprehensible Brāhman. Siva here has four heads and a single neck; the numbers of hands he possessed cannot be stated as the figure is broken; he has the usual garlands and necklaces, the girdle and the Brāhmanic sacred thread. The expression on the face is lovely—young in appearance. The impression left by the sculpture on the entire doorway is one of superb workmanship both as to the idea underlying it and the manner in which it has been evolved. Not only is the doorway an imposing one, taken by itself, but the effect of the sculptor's art on it has been to add to its natural magnificence. The conception of Siva's greatness and his successful warfare against the three demon brothers is portrayed in the upper part of the doorway with a deft hand, worthy of the highest praise. The sculptor has interpreted the story of the conflict, told at length in the *Mahābhārata*, not only with insight and understanding but also spiritedly and with a sense of becoming grace. The lower part of the doorway is wrought out with considerable artistic skill, the large figures of the Yakshinis on either side, each standing under flowering trees with their accessory attendants at their feet, the three Nāga and Nāgani pairs so appropriate to a temple of Siva, who as Nāgarāja rules over the Nāgas, on the panels next following with half-human, half-serpent bodies and crowned with seven hoods each, the convolutions of the serpent adding to the decorative effect produced, with the pillars adjoining them with delicate, chased work, of floral design and figure sculpture mixed, with edges of delicately carved work,—all together enhancing the effect produced on the eye by the exquisite figure sculpture on the lintel piece, at the top. The variety of design employed adds to the decorative effects produced by the artist as a whole in this master-piece. He has artfully used the decorative elements in the goldsmith's art—seen in the jewellery of the figures represented—for his own purposes and contrived to make them yield to his own purposes. They are throughout subordinated to the primary conception of the artist—to give a generic picture of the victorious Siva—and are never allowed to obtrude on the onlooker. The subdued part that jewellery plays in this sculptural piece is evidence enough of the adept hand that wrought it.

In striking contrast with the workmanship of the pillars and the entablature, are the bases of the pillars which are wholly plain—both plinth and torus.

The Stone Screens.

The stone screens are interesting for the wonderful skill shown by the artist in depicting a variety of dancing poses, apparently common at the time. Their appropriateness in a temple dedicated to Siva, the Lord of Cosmic Dance, cannot be questioned. Their special merit is in the fineness of their figure sculpture. On each screen, there are two panels, each panel being headed by the *Simha Lalāta* (or Lion-head of the Kadambas), while at the bottom are floral devices worked up in exquisite decorative fashion, each floral device being different from the rest. Under each *Simha Lalāta* there are four figures, one beneath the other, each in a beauty pose of its own. Accordingly, on the four panels, there are 32 different poses (or kinds of dances) represented on the two screens. Some peculiarities may be noted. On each panel, there is only one or, at best, two women dancers, the rest being men. On each panel again, at least one or two dancers are shown as playing on a little drum, hanging at the laps, while one or two others are depicted as playing on a pipe. These screens are perfect gems of figure sculpture and ought to be reckoned the only ones of their kind in the State. Whether for the variety of the style employed in depicting the lions, the decorative floral devices adopted, the dancing poses depicted, or the floral holds drawn surrounding the figures individually and connecting them collectively, these screens are hard to beat even in artistic Mysore.

Panchatantra Stories in Sculpture.

On the basement of one of the temples to the south of the Tripurāntēsvara temple, which is a later addition, are to be seen in some places a frieze which, among other figures, contains sculptures illustrating some of the stories of the *Panchatantra*, such as the "The Swans and the Tortoise," "The Rams and the Jackal," "The Monkey and the Alligator," and so on. There is also a noteworthy sculpture representing *Kōlāttam* by dancing girls.

Temples at Kuppattur: *Circa* 1070 A.D.

At Kuppattur, identified with the ancient Kuntalanagar, where there are a number of ruined temples, is a shrine dedicated to Narasimha. The Narasimha image in it is noteworthy of its peculiar make-up. It is seated without a crown and with only two hands, the right hand resting on the raised knee and the left band on the thigh. The face is also more like that of a natural than of the conventional lion. The deity is called Chintāmani Narasimha. The Kaitabēsvara—really Kōtīsvara, according to inscriptions—temple at this place, with its pride and glory, is one of those which marks the transition from Chālukyan to Hoysala style. As it has neither the Hoysala crest nor the *Simha Lalāta*, it must be reckoned pre-Hoysala. Its beautiful sculpture—on the outer *jagati* or parapet running round the front *mantapa* and on the ceiling—makes it one of the most typical of its kind.

Somēsvara Temple, Bandalike: 12th century.

Bandalike must have been a splendid city in its time, being the royal city (or capital) of the Nāgarakhanda Seventy. It is now entirely deserted and overgrown with teak trees. Of the ruined temples there, the *Sōmēsvara* had one elaborately carved screen on each side of the doorway, extending from the ground to the roof, representing on one side the *Rāmāyana* story and on the other the *Bhārata* story. (*E.C.* VII. i. Trans. 136). The former has been much damaged by fire. The figure sculpture is not only fine but also strikingly wonderful. The very delicate nature of the figure work is not the least part of its excellence. There is life and movement in the figures. The close imitation of wood work it displays—even the smallest minutiæ of detail is not forgotten—is also worthy of note. It is a masterpiece of its kind and with the other doorways (of Tripurāntaka and Sītahonda) makes up a trio of gems not to be discarded by the student of art in Mysore. (See Plate in *E.C.* VII. Shimoga. i. Trans 136). The doorway is embellished by six successive bands of scroll work, on either side, next to which is a pillar, on each side, each different in detail but alike in design. The lintel has a beautiful little Gajalakshmi, the elephants standing fully erect.

Trimūrti Temple: *Circa* 1200 A.D.

The *Trimūrti* temple must have been a handsome structure. It has a fine *simha lalāta*, with the regents of the cardinal points, in front of a dome which has tumbled down. In the centre of this carving is an empty niche formerly occupied by some image. This is a piece of sculptural work which must be classed under the finest existing in the State. The lion's head is carved out in a spirited manner, with prominent eye-brows, large protruding tongue, three teeth visible on either side of the mouth, which holds tight a *yāli*, at either end, in whose mouths, is the standing figure of a soldier with a shield in one hand and a dagger in the other. Below the head proper, on either side, is a delicately worked out floral decoration, spreading from the bottom downwards to the *yāli's* visible feet, which rest on the outspread decoration on either side. The regents of the cardinal points, each a pair, and the animals they ride are brought out with great skill, while at the bottom, is a long panel containing a party of musicians, in different poses, (some sitting on the backs of a few who are shown sitting down), playing on a variety of musical instruments. Except for one female, the whole group is made up of males. The poses of some of these is extremely diverting.

The vacant niche in the *simha lalāta* must have contained the figure of *Trimūrti* in it—the *Trimūrti* after which the temple is named. As the sculpture of the temple is of about the 12th century, the *Trimūrti* image must have been of the Brāhmanic type—Brahma, Vishnu, and Mahēsvara in one. If the sculptured figure had been forthcoming, a comparison of the same with the *Trimūrti* image at Elephanta would have been possible. Its disappearance is the more to be regretted because "the mystery of the Trinity is not often appreciated in Hindu temple sculpture" (E. B. Havell, *A Handbook of Indian Art*, 117-118). The suggestion may be hazarded that in view of the dance represented at the foot of the *simha lalāta*, the figure of the *Trimūrti* at this temple should have been of the Mahēsvaramūrti type. (*Ibid* 188-189).

Panchalinga Temple, Belagāmi: 12th century A.D.

The Panchalinga temple, which is still standing, is towards the north of the village, near the Jiddi tank. The sculpture in it must have been very fine, especially the Uma-Mahēsvara group, described below. The two Dwārapālakas in the Bangalore Museum were, it is said, transferred from here. The majestic figure of Mahēsvara with Uma (Pārvati) on his left lap is seated on a raised *simhāsana* and round about runs the *prabhāvali*, resting on two pillars and decorated with the *trisūla* from point to point. Hanging on the right side of the *prabhāvali* is a *damaruka*, one of Siva's favourite musical instruments. Mahēsvara wears a beautiful tiara, on which are to be seen the three diminutive crowned figures of Brāhma, Vishnu and Mahēsvara, all three in one, indicating Mahēsvara's supremacy among them. The pose is one of "royal ease," one foot down and the other drawn up to make a seat for Uma, his consort, over whose back Mahēsvara's left arm passes. Mahēsvara is represented with one head and two hands; similarly, Uma. Beneath both, at their feet in a line are Vināyaka, their son, Nandi, their vehicle, on whose back Mahēsvara rests his right leg, the Karnikāra flower, their favourite flower, on which Uma rests her left foot, then the *mūshaka*, the vehicle of their son Vināyaka, and finally, their adopted son Skanda on his peacock. Between the Bull and the Karnikāra flower, is a quaint, bony, figure half sitting and half standing, close to a Trisūla, with the right hand raised up pointing to Siva with the forefinger and holding something like an offering in the palm of his left hand—this is probably Bhringi, who is always represented a bony figure. It may, however, be Kubēra, the King of the Yakshas and friend of Mahēsvara. If the latter identification is correct, Kubēra is here represented in a form more comical than even in Huvishka's Monastery (Havell, 190). A few more notable points may be mentioned in regard to this beautiful sculpture. While both Mahēsvara and Uma have their appropriate ornaments, and Uma passes her right hand over the back of Mahēsvara, Mahēsvara has one kind of ear ornament (Kundala) for the right ear (a male's ornament it is) and another (a female's) for the left. In his right hand, held up in the *abhaya mudra* pose, is a string of *Rudrāksha*, sacred to him, hung by the big finger, above which is a cobra as well. Of cobras, Mahēsvara is the Lord in his Uragabhūshana or Nāgarāja form. Following a mystical interpretation, the cobra has been explained as the natural symbol of the Lord of Death and of the theory of reincarnation, one of the great maxims of Brāhmanic philosophy; its deadly poison suggested, it is said, the one idea, and its habit of shedding its skin and reappearing with an apparently new body, the other. The two-fold nature of the divinity, Spirit and Matter, another philosophical doctrine, is held to be suggested by the difference in the ear ornaments—on the right side a man's and on the left a woman's. (Havell, 181). This brings us to the particularly fine *pose* given by the sculptor to this great masterpiece of his. Siva has many shapes and names, but these are capable of being classified under two definitions or forms, which are thus described in the *Mahābhārata* (XIII):—

> This god has two shapes,
>   So teach the Brāhmanas versed in the Vēdas
> A terrible and a mild
>   And these shapes are again diversified.

That shape which is stern and frightful
  That is fire, lightning, and the sun,
But that which is mild and soft
  That is dharma, water, and the moon.

Furthermore the one half of Him is said to be
  Fire and the other half is the moon
Likewise it is said that the one form,
  That which is mild practises chastity.

Still further his most frightful apparition is the one
  Which draws in the world: and on account of
His sovereign might and power
  He is called Mahēsvara (the great Lord).

Because he is severe, because he is flaming,
  Because he eats flesh, blood and
Therefore is called Rudra.

And because he is very great amongst gods
  And because his domain is great
And because he is omnipotent,
  Therefore he is called Mahādēva (the great god).

And because he has dark shape,
  He is called Dhūrjati,
And because he always, in all his works
  Shows kindness to all mankind,
Wishing them happiness
  Just therefore he is called Siva.

—(FAUSBOLL).

To this duality must doubtless be added Siva's being described as being half man and half woman. It is this duality that is represented here—Siva in his homely, kindly and lovable form—by the sculptor. He has caught the benign form of Siva and has depicted him in masterly fashion. This superb piece of work merits high praise. It is altogether one of the best family pictures of Siva we have—he, his consort and his vehicle; his sons and their vehicles; and his friend Kubēra, and all together partaking of the radiant smile of Siva, who himself rejoices over the happiness of all beings.

Jalasayana Temple, Belagāmi.

North-west of the village of Belagāmi, is a small island called *Sīta-honda*, which contained a temple of Jalasayana and a number of Vishnu shrines. The images are said to have been removed to Shimoga. The doorway at this place is another remarkable piece of sculpture. It is plain throughout, with seven bands of scroll work on either side, the second band from the inner side being replete with tiny figure sculpture, one above the other, each in a different beauty pose. At the top of the doorway is the figure of Gaja Lakshmi—the elephants being fully caparisoned and in all but erect posture. Lakshmi holds in her right hand a lotus flower, which represents the elixir of life. The lower portion of these bands, the first three and the fifth from the inner side, on either side, have the usual standing Yaksha and Yakshini figures, each standing in a different posture. (*E.C.* VII. Shimoga *i.* Trans. 82. Plate).

Nīlakanta Shrine at Belagāmi.

There is also at Belagāmi a Nīlakanta Shrine, the *linga* in which is of green stone. This is a rare sculptural representation of the *linga*, the colour of the stone suiting its name.

Anantasayana Temple at Belagāmi.

The Anantasayana temple, Belagāmi, has a fine reclining figure of Ranganātha in it.

Ranganātha Temple, Kumsi: *Circa* 1200 A.D.

In the Pakshi Ranganātha temple at Kumsi, Shimoga District, is a small figure of Vishnu seated on a bird with outstretched wings, like the figure in Ravivarma's well known picture, but without the consorts at the sides.

A typical Vīrakal of the 12th century.

A typical *vīrakal* of the 12th century may be noticed. This is near the Trimūrti Temple at Bandalike. It shows an advance over others of its kind of the earlier periods. It is in four panels—one below the other. The slab is a finely prepared one, its borders being ornamented with chased work; so also the dividing lines between the panels—but with a different pattern. The workmanship is fine, and in keeping with the high level attained in architecture and sculpture during the 12th century. There is life and vivacity in the figures; the scenes represented are both suggestive and clear to a degree; the naivete and expression in the faces is unmistakable. The inscription relating to it thus describes the incident that led to the sacrifice of his life by this hero:—During the lifetime of Lachchala Dēvi, the senior queen of Sōvidēvarasa, Mahāmandalēsvara, Bōka had made the promise, "I will die with the Dēvi." On her death, the hero Bōka, laid down his life. How to describe the greatness of the pride and heroism with which he went to the other world? On his master calling him, saying, "you are the brave man who with resolution have spoken of taking off your head" (on the death of the Dēvi)? On hearing this, Bōka, with no light courage gave his head while the world applauded saying "He did so at the very instant." The word spoken with full resolve is not to be broken (adds the composer of the inscription). He was taken to Heaven while the Dēvas played divine music in the Heavenly regions.

The *vīrakal* thus sculpturally renders the incident:—

Lowest Panel.—The queen, with a coiffure on, is seated on a raised couch, attended on either side by a soldier, with a raised dagger. Before her, is Bōka, in the pose of a suppliant, with hands joined together, apparently asking for permission to give up his life, when she herself is no more. Behind him are four others, in a similar but less ready pose, apparently brought in only to bear testimony to Bōka's promise. The spirit of readiness which Bōka displays is well brought out. The queen has in her hand what seems to be a cloth, which she is about to throw out to Bōka in recognition of his firm resolve to die with her. The sense of satisfaction in the queen's face is depicted with great skill by the artist. The umbrellas shown at the top of this panel indicate that this is a scene that took place in the royal chamber, where apparently Bōka was a personal attendant on the queen.

Second Panel from bottom.—This depicts Bōka's sacrifice of himself. The left part of it is apparently a scene that occurred immediately after the death of the queen. Bōka is the central figure in it, with a friend on either side, and probably another friend (or son, for he is young and piteously moaning at the impending sacrifice of his father). Bōka holds in his right hand, the royal lady's gift—the cloth she gave him. Over the cloth are two royal umbrellas to show that the royal cloth is being honoured by Bōka keeping his word of promise. On the right side of the panel, the supreme sacrifice of Bōka is depicted. Bōka is sitting in an attitude of prayer—both hands brought together towards the breast—and on either side is a man with a fully raised up dagger. The fell blow has fallen—indicated by a man, higher up, who says, as it were, "Stop, it is over" by raising up both his hands.

Third Panel from bottom.—The transportation of Bōka, the hero, by Sura Kanniyas—Indra's maids—to the world of the gods, in a *vimāna*. The hero is seated in a devotional attitude—as when he offered himself—in the centre of a celestial car, which is much like a shrine, with a turret at the top, and on either side are celestial nymphs from Indra's Heaven transporting the car. They are all kneeling down and rise up apparently with the lifting of the car by the ropes tied to it which they are holding at either end in their hands. Higher up, above them, on either side, are shown other celestial nymphs playing on divine musical instruments, apparently, welcoming him into the Hero's Heaven—this is apparently the playing of the *sura dundubhi nāda* to which the inscription refers.

Fourth (topmost) Panel.—The Heavenly abode, which the hero has reached. He is standing in a prayerful attitude before a *Linga*, the emblem of Siva, installed in a lovely little shrine. To his left is apparently the queen, seated on a raised seat with her hands folded at her breasts, served on either side by an attendant each with a raised sword in her hand as if keeping guard. On the other side is the seated hero himself, attended by a little nymph (Sura Kanya), apparently as he is about to enter the Heavenly world of Siva. The emblems of the sun and moon (the eternal witnesses) are to be seen on either side of this panel, to show that they are everlasting witnesses to this heroic deed of Bōka.

(vii) Hoysalas: 11th to 14th century.

The sculpture of the Hoysala period is, as already remarked, famous for its elaborate and delicate workmanship. The early kings of this line were of the Jain persuasion and they founded many *chaityas* and *bastis* which are referred to in their inscriptions (see below). With the conversion of Bitti Dēva, better known as Vishnu Vardhana, they so largely patronised the Brāhmanic faith that their dominion was dotted over, within a period of about two hundred and fifty years (from 1111 A.D. to 1343 A.D.), with numerous temples dedicated to Siva and Vishnu. The architectural and sculptural beauty of these temples, which, barring some doubtful ones, number nearly eighty, has attracted wide attention. These eighty temples fall into the reigns of eight kings and may be taken as typical of the style called Hoysala, because of their association with the ancient Hoysala kings and country. A sculptural survey of Hoysala temples is still a desideratum and until that is carried out, an adequate appreciation of the genius of the architects who were responsible for them or of the religious zeal which prompted kings, generals, merchants and others to create the opportunities necessary for displaying their talents will not be easily possible. Mr. Havell has twitted at the over-elaboration and "wild profusion of the later decadent architecture of Halebīd." Mr. Havell, it is to be feared, has missed the main point of the Hoysala style. The Chālukyan style was weak in figure sculpture, in which the Hoysala style was strong. Nobody who can, for instance, appreciate the *madanakai* or bracket figures of the Belur temple would agree that the Hoysala architecture was "decadent." If sculpture is the reflexion of every day human life, the sculpture of the Hoysala period should be held to be strictly so. The religious fervour of the period was responsible for the erection of these many temples and the architects of the period portrayed the feelings and passions of the time in a manner at once natural and faithful.

Vishnu Vardhana's Reign: Lakshmidēvi Temple, Dodda Gaddavalli, 1113 A.D.

The reign of the Hoysala king, Vishnu Vardhana, was marked by great architectural activity. Among the temples built in his reign are those existing at Dodda-gaddavalli, Belur, Talkad, Grama, Marale and Halebid. They range in date from 1113 A.D. to 1141 A.D. It was during his period, that the Chālukyan style developed into what it subsequently became, the Hoysala style. Among the earliest specimens in this style is the Lakshmidēvi temple at Dodda-gaddavalli, Hassan District. It is a perfect architectural gem and has been described at length in a special monograph issued in the *Mysore Archæological Series*. It was caused to be built in 1113 A.D. by a merchant and his wife during the time of Vishnu Vardhana. Though it is to be admired more for its architectural than for its sculptural merits, still from the sculptural point of view, it is not unworthy of attention. The seven artistically executed ceilings, adorning the sixteen-pillared porch attached to the west gate of this temple deserve praise. The central ceiling shows fine bead work with a circular panel in the middle, sculptured with a figure of Tāndavēsvara, while the others have floral ornaments in the middle with circular panels carved with the figures of the *Ashta-dikpālakas* (regents of the eight directions) around. The elegantly carved doorway of the east *Mahādvāra* shows workmanship of a high order. The figure sculpture is throughout exceptionally good. The standing figure of Lakshmidēvi, the presiding goddess, is a fine one, about 3½ feet high, with an attendant on either side. The goddess has four hands, the upper right holding a conch, the upper left a discus, the lower right a rosary with the *abhaya* pose, and the lower left a mace. The common *navaranga* has nine good ceilings of a square shape with projecting circular panels, the central one having what looks like Tāndavēsvara and the others the *Ashta-dikpālakas.* The terrific eight-armed figure of Kāli, and the *Vētālas* (goblins) in the *sukhanāsi* (vestibule) of the Kāli shrine are specimens of high class work carried out by Hoysala architects.

Kēsava Temple, Belur, 1117 A.D.

The Kēsava temple at Belur, Hassan District, has been described to be one of the most exquisite specimens of Hoysala architecture. It stands unrivalled for its sculpture as well. It was caused to be built by Vishnu Vardhana in 1117 A.D. to commemorate his conquests. A complete description of this temple, with numerous plates and full notes on its architectural and sculptural peculiarities, will be found by the interested reader in a monograph devoted to it in the *Mysore Archæological Series.* Space can be found here only for the more interesting of the sculptures connected with it. The figure sculpture on the eastern gateway is characteristically Vaishnava with the figures of Hanumān and Garuda, Narasimha killing Hiranyakasipa and Varāha killing Hiranyāksha. The figure of Garuda is exquisitely done and except for the outspread wings is perfectly human in form. One of the glories of this temple is the raised parapet with successive horizontal friezes of elephants; cornice with bead work surmounted by *simha lalātas* (or lions' heads) at intervals; scroll work with figures in every convolution; another cornice with bead work; small figures, mostly female, in projecting ornamental niches with intervening figures of Yakshas seated inward; delicately carved figures, mostly female, between pilasters; eaves with bead work with a thick creeper running along the edge of the upper slope adorned with miniature turrets, lions and beautifully carved tiny figures; and a rail containing figures in panels between double columns surmounted by an ornamental band. The rail to the right of the east entrance illustrates briefly the story of the *Mahābhārata* up to the Salya-Parva; Bhīma is represented as worshipping Ganapati, and Duryōdhana as falling unwillingly at the feet of Krishna, his throne tumbling down by Krishna pressing his foot against the earth. Further on, the frieze on the creeper depicts scenes from the *Rāmāyana*. The same frieze exhibits here and there exquisitely carved tiny seated figures playing on musical instruments. Above the rail come pierced stone windows or perforated screens surmounted by the eaves. They are twenty in number and form a charming feature of this beautiful temple. Ten of them are sculptured with Purānic scenes and the rest decorated with geometrical designs. These screens date from the time of Ballāla II (1173-1220), the grandson of Vishnu Vardhana. One of these screens represents the *durbār* of King Vishnu Vardhana and another the *durbār* of Narasimha I, a third one represents the story of Bali, the demon king, making a gift to Vāmana, the dwarf incarnation of Vishnu, and a fourth is devoted to the story of Prahllāda from the *Srīmad-Bhāgavata*. The pillars at the sides of every screen have on their capitals, figures standing out, supporting the eaves. These bracket figures, which are mostly female, are wonderful works of art. They are locally known as *madanakai* figures. Two of them represent Durga and three are huntresses, one bearing a bow and the others shooting birds with arrows. Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves. Several of them are represented as wearing breeches. Once there were forty of them in the temple and it is fortunate that only two of them are now found missing. Most of these *madanakai* illustrations must be presumed to have been drawn more or less from life. The majority of these figures are to be seen in miniature in the sixth frieze of the railed parapet.

Around the temple, on its walls, we have eight large images, of gods and goddesses, which extort admiration. Near the image of Ranganātha included in this group is the well-known chain of destruction—a double-headed eagle (*gandabhērunda*) attacking a *sarabha*, which attacks a lion, which in its turn attacks an elephant, the latter seizing a snake which is in the act of swallowing a rat—with the figure of a sage wondering at the sight. This is apparently an echo of the *Sabdadatha-jātaka*. Attached to the outer walls of the *garbha-griha* (inner sanctuary) in the three directions are three elegantly executed ear-like niches in two storeys, enshrining figures of Vishnu. The four pavilions in front of the entrances, each with a frieze of elephants at the base, and three others opposite the ear-like niches, each with three friezes--elephants, lions and horsemen at the base—also deserve to be noted as artistic productions of great merit.

Inside this temple, the sculptural work is even finer. The figure of Kēsava—or Vijaya Nārāyana as it is called in the inscriptions—is a very handsome one. The *prabhāvali* has the ten *avatārs* of Vishnu sculptured on it. The *sukhanāsi* (vestibule) doorway, flanked by *dwārapālakas* (door-keepers) is elegantly executed. Its pediment, with a figure of Lakshminārayana in the centre, shows excellent filigree work. The beam in front of the *sukhanāsi* doorway has, sculptured on it, the twenty-four *mūrtis* or forms of Vishnu. The pillars of the *navaranga* (central hall) are artistically executed. They are in three different sizes, and, with the exception of the central four, all differ from one another in design. The arrangement of the pillars enhances the beauty of the structure. Two other pillars here deserve special notice. The well-known Narasimha pillar, which apparently used formerly to revolve, is marvellously carved with minute figures all round from the base to the capital. One of the figures, a tiny bull, is known as *Kadalebasava*, because it is of the size of a seed of the Bengal gram (*Kadale*). A small space on the south face of the pillar is said to have been left blank by the artist who prepared the pillar as a challenge to any artist who can appropriately fill it up. The other pillar, standing to the right of the *sukhanāsi* door, shows marvellous filigree work. It is carved with a female figure in front and has eight vertical bands with fine scroll work, the convolutions of which show delicately executed figures representing the Hindu triad of gods, the ten incarnations of Vishnu, the *ashta dikpālakas* (the regents of the eight directions) and so forth. There are also lions represented with the faces of other animals (cf. a relief from the inner side of the second architrave of the east gate at Sānchi, in which oxen with human faces are shown. See Grünwedel, 50-51). This has been described as the most beautiful pillar in this temple. The four central pillars support a large domed ceiling about 10 feet in diameter and 6 feet deep, which is a grand piece of artistic workmanship, remarkable for richness of ornamentation and elaboration of details. The lotus depending from the top has Bramha, Vishnu and Siva on it and the bottom frieze illustrates scenes from the *Rāmāyana*. There are four exquisitely carved female *madanakai* figures standing on the capitals of the four central pillars. The one on the south-east pillar has a parrot seated on the hand. The bracelet on the hand of this figure can be moved up and down. The head ornament of the image on the south-west pillar can be moved. The figure on the north-east pillar is shown as dressing the hair and the one on the north-west pillar as dancing. The ceilings on the verandas also show good workmanship. The west veranda at the south entrance has a frieze depicting scenes from the *Rāmāyana*.

Kappe Chennigarāya Temple.

The temple of Kappe Chennigarāya, within the enclosure of the Kēsava temple, is equally noteworthy for its fine sculpture. The *sukhanāsi* doorway and the ceilings are elegantly done. The *madanakai* figures on the capitals of the four pillars of the *navaranga* are splendid specimens of the sculptor's art. The image Chennigarāya was, according to an inscription on it, set up by Sāntala Dēvi, the senior queen of King Vishnu Vardhana. Opposite to this temple, near the Elephant Gate, stands a stone slab with a male and a female figure, standing side by side, in *anjali* posture, under an ornamental canopy. This couple has been identified by Mr. Narasimhachar as King Vishnu Vardhana and his chief queen Sāntale who set up the gods in the temples of Kēsava and Chennigarāya.

Vīra Nārāyana Temple.

The Vīra Nārāyana temple to the west of the Kēsava temple has numerous finely sculptured figures of the leading Brāhmanic gods. The sculptures on the north wall representing Bhīma's fight with Bhāgadatta and his elephant are spirited to a degree. This temple belongs to the same period as the Kēsava. The temple of the goddess Āndal, north-west of the Kēsava temple, has sculptured images on its outer walls, the canopies over which show elegant workmanship. The basement and the top have the usual frieze of elephants, scroll work and Purānic scenes. The temple of the Ālvārs, in the enclosure, is specially noteworthy for the frieze representing scenes from the *Rāmāyana* which it contains. The *sukhanāsi* doorway of the Sankarēsvara temple, to the west of Belur, is excellently executed. It has perforated screens at the sides and a well-carved pediment with Tāndavēsvara in the centre flanked by *makaras*. The *garbha-griha* and *sukhanāsi* have flat ceilings with lotuses.

Describing the sculptural beauty of the Belur temples, Fergusson, in his *Architecture in Mysore and Dharwar*, bestows very high praise on them. "There are," he says, "many buildings in India which are unsurpassed for delicacy of detail by any in the world, but the temples of Belur and Halebīd surpass even these for freedom of handling and richness of fancy." Writing of Belur temple, he says, "The character of the design of the base under the windows is perhaps as perfect an example of the decorative skill of a Hindu architect as any to be found in India. The main lines are everywhere carried through without interruption, while the variety and elegance of the pattern is only such as could issue from the fertile brain, or be executed by the patient hands, of a Hindu artist. It (the temple) combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world." Referring to the sculpture of the Āndal shrine, he says:—

> "These sculptures are as perfect as any to be found in this neighbourhood. Not only are the figures themselves elegant and freer from exaggeration than is generally found even in this district but the canopies over them are characterised by singular elegance of detail and beauty of design."

In another work of his, *History of Indian and Eastern Architecture,* he writes thus of the perforated screens of the Belur temple:—

> "It is not, however, either to its dimensions, or the disposition of its plan, that this temple owes its pre-eminence among others of its class, but to the marvelous elaboration and beauty of its details. The following wood cut (of the perforated screens) will convey some idea of the richness and variety of pattern displayed in the windows of the porch. The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they rest and the deep cornice which overshadows and protects them. The amount of labour, indeed, which each facet of this porch displays is such as, I believe, never was bestowed on any surface of equal extent in any building in the world; and though the design is not of the highest order of art, it is elegant and appropriate, and never offends against taste."

Halebīd Temple, *Circa* 1141 A.D.

The other temple which shares with the Belur temple the fame of being the finest examples of Hoysala art is the Halebīd temple. The exact date of its erection is not known, but it has been set down, with good reason, to about 1141 A.D. Probably it was begun in the reign of Vishnu Vardhana and continued in that of his son Narasimha I (Belur, 239). It is a double temple, dedicated to Hoysalēsvara and Panchikēsvara. (Belur, 99 to 111).

Writing of the architectural and sculptural peculiarities of the Hoysalēsvara temple at Halebīd, Fergusson says:—

> "The great temple at Halebīd, if it had been completed, is one of the buildings on which the advocate of Hindu architecture would desire to take his stand . . . . . The general arrangements of the temple are that it is a double temple. If it were cut into halves each part would be complete, with a pillared porch of the same type as that at Belur, an emblem of Siva. Besides this, each half has in front of it a detached pillared porch as a shrine for the bull Nandi. Such double temples are by no means uncommon in India, but the two sanctuaries usually face each other and have the porch between them . . . . There is no doubt but that it was intended to raise two pyramidal spires over the sanctuaries, four smaller ones in front of these, and two more, one over each of the two central pavilions. Thus completed, the temple, if carried out with the richness of detail exhibited in Kēdārēsvara (see below), would have made up a whole which it would be difficult to rival anywhere.
>
> "The material out of which this temple is erected is an indurated potstone of volcanic origin, found in the neighbourhood. This stone is said to be soft when first quarried, and easily cut in that state, though hardening on exposure to the atmosphere. Even this, however, will not diminish our admiration of the amount of labour bestowed on the temple; for, from the number of parts still unfinished, it is evident that like most others of its class it was built in block and carved long after the stone had become hard. As we now see it, the stone is of a pleasing creamy colour and so close-grained as to take a polish like marble. The pillars of the

great Nandi pavilion, which look as if they had been turned in a lathe, are so polished as to exhibit what the natives call a double reflection—in other words to reflect light from each other. The enduring qualities of the stone seem to be unrivalled, for though neglected and exposed to all the vicissitudes of a tropical climate for more than six centuries, the minutest details are so clear and sharp as on the day they were finished.

"The building stands on a terrace, ranging from five to six feet in height, and paved with large slabs. On this stands a frieze of elephants, following all the sinuosities of the plan and extending to some 710 feet in length, and containing not less than 2,000 elephants, most of them with riders and trappings, sculptured as only an oriental can represent the wisest of brutes. Above these is a frieze of *sārdūlas* or conventional tigers, the emblems of the Hoysalas who built the temple. Then comes a scroll of infinite beauty and variety of design; over this a frieze of horsemen and another scroll, over which is a bas-relief of scenes from the *Rāmāyana*, representing the conquest of Ceylon and all the varied incidents of that epic. This, like the other, is about 700 feet long. (The frieze of the Parthenon is less than 550 feet). Then come celestial beasts and celestial birds, and all along the east front a frieze of groups from human life, and then a cornice, with a rail, divided into panels, each containing two figures. Over this are windows of pierced slabs, like those of Belur, though not so rich or varied. In the centre, in place of the windows, is first a scroll and then a frieze of gods and heavenly *apsarasas*, dancing girls and other objects of Hindu mythology. This frieze, which is about five feet six inches in height, is continued all round the western front of the building, and extends to some 400 feet in length. Siva, with his consort Pārvati seated on his knee, is repeated at least fourteen times; Vishnu in his nine *avataras* even oftener. Brahma occurs three or four times, and every great god of the Hindu pantheon finds his place. Some of these are carved with a minute elaboration of detail which can only be reproduced by photography, and may probably be considered as one of the most marvelous exhibitions of human labour to be found even in the patient East.

"It must not, however, be considered that it is only for patient industry that this building is remarkable. The mode in which the eastern face is broken up by the larger masses, so as to give height and play of light and shade, is a better way of accomplishing what the Gothic architects attempted by their transepts and projections. This, however, is surpassed by the western front, where the variety of outline, and the arrangement and subordination of the various facets in which it is disposed, must be considered as a masterpiece of design in its class. If the frieze of gods were spread along a plain surface, it would lose more than half its effect, while the vertical angles, without interfering with the continuity of the frieze, give height and strength to the whole composition. The disposition of the horizontal lines is equally effective. Here again the artistic combination of horizontal with vertical lines, and the play of outline and of light and shade, far surpass anything in Gothic art. The effects are just what mediæval architects were often aiming at, but which they never attained so perfectly as was done at Halebīd.

"If it were possible to illustrate the Halebīd temple to such an extent as to render its peculiarities familiar, there would be few things more interesting or more instructive than to institute a comparison between it and the Parthenon at Athens. Not that the two buildings are at all alike one another; on the contrary, they form the two opposite poles—the Alpha and the Omega of architectural design; but they are the best examples of their class, and between these two extremes lies the whole range of the art. The Parthenon is the best example we know of pure, refined, intellectual power applied to the production of architectural design. Every part and every effect is calculated with mathematical exactness and executed with a mechanical precision that was never equalled. All the curves are hyperbolas, parabolas, or other developments of the highest mathematical forms,—every optical defect is foreseen and provided for, and every part has a relation to every other part in so recondite a proportion that we feel inclined to call it fanciful, because we can hardly rise to its appreciation. The sculpture is exquisitely designed to aid the perfection of the masonry—severe and godlike, but with no condescension to the lower feelings of humanity. The Halebīd temple is the opposite of all this. It is regular, but with a studied variety of outline in plan, and even greater variety in detail. All the pillars of the Parthenon are identical, while no two facets of the Indian temple are the same; every convolution of every scroll is different. No two canopies in the whole building are alike, and every part exhibits a joyous exuberance of fancy scorning every mechanical restraint. All that is wild in human faith or warm in human feeling is found portrayed on these walls; but of pure intellect there is little—less than there is of human feeling in the Parthenon.

"The great value of the study of these Indian examples is that it widens so immensely our basis for architectural criticism. It is only by becoming familiar with forms so utterly dissimilar from those we have hitherto been conversant with, that we perceive how narrow is the purview that is content with one form or one passing fashion. By rising to this wider range we shall perceive that architecture is as many-sided as human nature itself and learn how few feelings and how few aspirations of the human heart and brain there are that cannot be expressed by its means. On the other hand, it is only by taking this wide survey that we appreciate how worthless any product of architectural art becomes which does not honestly represent the thoughts and feelings of those who built it, or the height of their loftiest aspirations."

Narasimha I 1141 to 1173 A.D.

The reign of Narasimha I was equally conspicuous by its output of beautiful temples. Among those that might be set down to his period are those that are to be seen at Chōlasandra, Honnavara, Nidugal-durga, Heggere, Arekonda, Dharnapura, Hullekere, Tenginaghatta, Suttur, Nagamangala, Kikkeri and Koramangala. He also continued the erection of the great Hoysalēsvara temple at his capital. Of these the temples of Buchēsvara at Koramangala (Hassan District) are worthy of special note for their sculptural features. The image of Ranganātha reposing on the serpent at Hire-Kadlur is wonderfully carved.

Sivaganga, *Circa* 1150 A.D.

The huge Ganapati carved out of a boulder, the two big Nandis, its well carved doorway, the Tirtha Pillar, dating from the time of Hoysala king Narasimha I (middle of 12th century), and the lotus disc in front of the Gante Kamba at the Santēsvara temple are specially noteworthy. The marble figure of Sarasvati with four hands in the Sārada temple is exquisitely done. The sculptured stone tower over the Gangādharēsvaraswāmi temple at this place is in the Hoysala style. The figure of Ganapati, about 1½ feet high, kept in a niche, in the temple, is a beautiful work of art. The representation of Siva's marriage with Pārvati (Siva as Kalyāna Sundara) on the inner walls of the Mukha-mantapa is well conceived and finely executed.

Ānekonda Temple, 1160 A.D.

The Isvara temple at Ānekonda, north-east of Davangere, possesses ceilings and pillars, which are finely carved and of special design. It may be set down to 1160 A.D.

Gōvindēsvara Temple, 1160 A.D

The Gōvindēsvara temple, Hassan District, was built by Gōvinda Rāja, a Minister of Narasimha I. *E.C.* V, Hassan 72 describes it as charming with its strongly built plinth and as supported by beautiful round pillars. The *Navaranga* doorway is beautifully carved with scroll work. The porch built in 1180 (Hassan 74) has a fine ceiling with Chāmundēsvari in the centre and the *ashta dikpālakas* all round.

Hullekere Temple, 1163 A.D.

On the outer wall of the Kēsava temple at Hullekere are to be seen the 24 forms of Vishnu alternating with well executed tunnels and pilasters. In front of the tower of this temple, we have the usual Sala and the tiger, Sala's figure being well carved and richly ornamented. In a niche on the east face of the tower is a richly carved figure of Kēsava. The image of Chennakēsava is well carved. Ceiling panels show good work. The ornamental doorway of this temple is in Somēnahalli, not far away from Hullekere.

Somēsvara Temple, Suttur, 1169 A.D.

The Somēsvara temple at Suttur, Nanjangud Taluk, is a three-celled Hoysala structure, built in 1169 A.D. by Nakimayya, General of Narasimha I. It is rather a rare example of Hoysala temple built of granite with a carved tower built of pot stone. The work is, as usual, elegant. The image of Harihara in the south cell is a good one.

Nākēsvara Temple, 1170 A.D.

The Nākēsvara temple, Hassan district, was built by Nakimaiya in 1170 A.D. The ceiling of the porch of this temple is a grand piece of workmanship.

Brahmēsvara Temple, Kikkeri, 1171 A.D.

The Brāhmēsvara temple at Kikkeri in the Krishnarajpet Taluk is deserving of notice. It was erected (see Krishnarajpet 53) in 1171 A.D. It is not only ornate in style, but has also some distinctive features. At the entrance is an elegant open gallery on each side, with a porch supported on fluted columns. The sides of the temple are convex viewed from the outside, and bulge out so as to widen the interior dimensions beyond the base. Another feature, and one which adds considerably to the effect, is the deep indentation of the horizontal courses in the basement, and the knife edge to which the cornices have been brought.

Būchēsvara Temple, Koramangala, 1173 A.D.

The Būchēsvara temple at Koramangala, Hassan District, is an excellent specimen of the Chālukyan style, both in design and execution. The tower is very artistically executed and the sculpture in front of it representing Sala in the act of stabbing the tiger is an excellent piece of workmanship, both as regards expression and ornamentation. The same may be said of the image inside the temple, especially the Sārada and Ganapati, which are wonderful works of art, and which have fortunately escaped mutilation owing to the darkness of the interior of the temple. The sculptures in this temple are in some respects unsurpassed, both floral and figure. Among those that must be mentioned are the marvellous workmanship displayed in the carving of the figures decorating the *navaranga*; the scroll work at the entrances; the *dwārapālakas* and chouri-bearers; the friezes of scroll work on the outer walls of the *mukhamantapa*; the beautiful turrets above the rail; and above it the magnificent array of varied figure sculpture, totalling 811 figures most minutely carved. Practically the whole Hindu Pantheon is represented in it. The Sūrya temple opposite to the front hall is specially remarkable for its splendid sculpture. Its front porch has a ceiling of nine lotuses. The figure of Sūrya is specially worthy of note because of its elaborate carving. Around this shrine on the outer walls are representations of different deities, among which are two compositions deserving of special mention; Gajēndramōksha and a chain of destruction similar to the one described under the Belur temple. The chain, in the present case, is thus made up:—a double-headed eagle or *gandabhērunda* attacking a *sarabha*, which attacks a lion, which in its turn attacks an elephant, the latter seizing with its trunk a huge serpent which is in the act of swallowing an antelope—with the figure of a sage wondering at the sight. (*M.A.R.* for 1920, Plate III). According to *E.C.* V. Hassan, 71, this temple was consecrated by Būchi Rāja on the day of the Hoysala King Ballāla's coronation in 1173, the first year of his reign.

Ballāla II, 1173 to 1220 A.D.

The period of temple construction was even greater during the time of Ballāla II. At least twenty-three temples may, so far as at present known, be set down to it. Temples originally in wood continued to be rebuilt in stone, (*e.g.*, Gangēsvara temple at Madhugangur, *E.C.* VII, Shimoga 5, dated in 1218 A.D.). The Amritēsvara temple at Amritapura (1196 A.D.) was erected in this reign. The construction of the Trimūrti temple at Bandalike (*Circa* 1200) falls in this reign (see *ante* under *Kālachūryas*). Its sculptural peculiarities have already been referred to. The building of the Kēdārēsvara (1219 A.D.) and Vīrabhadra at Halebid (*Circa* 1220 A.D.) and the Isvara temples at Arsikere and Nanditavare (*Circa* 1220 A.D.) fall into this reign. The other temples of this period are to be seen at Sravana Belgola, Hebbalalu, Mavattanahalli, Chatchattanhalli, Hirimagalur, Angadi and Heragu.

Amritēsvara Temple, Amritapura, 1196 A.D.

Of these, the most ornamental is probably the Amritēsvara temple at Amritapura, near Tarikere, now almost completely in ruins (Plan in Rice's *E.C.* VI. Kadur, Introduction p.30). It was erected, as Tarikere 45 informs us, in 1196 A.D. by Amita, a minister and general under Ballala II. Probably this name is a corruption for Amrita. There was a *pura*, named after him *Amritapura.* (*E.C.* VI, Tarikere 43, dated 1210 A.D.). His name in full is given in the body of Tarikere 45, dated in 1196 A.D., as "Amritēsvara Dandanāyaka." It is in the best Hoysala style, though the elaborate ornamentation of the outer walls and some features of the elevation are of peculiar design. Despite these peculiarities, it may, in some respects, be taken as one of the leading specimens of the Hoysala style. Some features of its sculptural detail may be noted. On its north side, the ornamentation is splendid. Miniature *figures*, scroll work and columns of a most graceful type are its main features. The largest *gōpura* on the side is super-imposed by a tiny figure of a garuda, with human legs but with an eagle's face, with outspread wings, apparently about to start on a flight. Above him, higher up, is the sitting figure of Siva in the *padmāsana* posture (which is rare) with one head and six hands. Above him, is the *simhalalāta*; higher up again, a figure of Siva in the *padmāsana* style and above him again, the *simhalalāta.* The figure sculpture is extremely limited and is proportionate in size to the delicate nature of the sculptural work exhibited throughout. On the *jagati* or railed parapet are to be seen sculptures illustrating the *Bhāgavata*, tenth Skanda, dealing with the boy Krishna. To the right of the north entrance, the story of the *Mahābhārata* is sculptured, while the *Rāmāyana* is found completely delineated on the south side of the hall. To the south of the main temple and at right angles to the shrine is a separate temple of Sarasvati. The extensive grounds were enclosed by a stone wall, surmounted with rounded parapets, but a distinctive feature was that each circle of the parapet was elaborately sculptured on the outer face with figures or scenes in relief. Few, if any, of these remain intact. Tarikere 45 calls the temple a "splendid temple." The *prākāra* should have once presented the appearance of a veritable art gallery. Part of the north side of the temple is figured in *E.C.* VI, Kadur District as frontispiece.

Kēdārēsvara Temple, 1219 A.D.

The Kēdārēsvara temple, Hassan District, was built by Ballāla II and his junior wife Abhinava Kētala-Dēvi at the close of his reign, about 1219. Mr. Rice suggests, with some reason, that the idea of this temple was suggested by the celebrated Dakshina Kēdārēsvara temple at Belagāmi, and an inscription at Bandalike, close by, implies that this queen belonged to that part of the country. The temple was endowed in 1220 by Narasimha II and his mother Padamala-Dēvi, immediately after the death of his father (Belur, 115). A banyan tree which had rooted itself in the *Vimāna* about seventy-five years ago was culpably allowed to grow unchecked till too late. The sculptured images on the outer wall were thrust out by the tree and portions of the building were dismantled, with some intention, not fulfilled, of erecting it elsewhere. Many of the images were placed in the Bangalore Museum, and later many more in the Hoysalēsvara grounds. Plans were prepared for conserving what remained of the structure. The only name of a sculptor found in connection with it is Rēvōja. Fergusson considered this temple to be "one of the most exquisite specimens of Hoysala architecture in existence, and one of the most typical .... If it were possible to illustrate this little temple in anything like completeness, there is probably nothing in India which would convey a better idea of what its architects were capable of accomplishing........... By a curious coincidence it was contemporaneous with the English cathedrals of Lincoln, Salisbury and Wells, or the great French churches at Amiens, Rheims and Chartres, of course without any communication. But it is worthy of remark that the great architectural age in India should have been the 13th century, which witnessed such a wonderful development of a kindred style (meaning the Gothic) in Europe."

Temples at Arakere and Bendekere. *Circa* 1200 A.D.

The temples of Chennakēsava (a triple one) and Rāmēsvara, at Arakere, which apparently belong to this reign, show good workmanship. The Rāmēsvara temple has an excellently carved image of Vishnu leaning against the wall opposite the entrance and the *linga* is in a cell facing the east. There is also in the temple, leaning against the east wall, an image of Sūrya (the sun-god) which is exquisitely carved and richly ornamented. The villagers call it, of course wrongly, Vīrabhadra. The tower of this temple is built of granite in receding squares ending in a *Kalasa*, resembling in some respects towers of Pallava architecture, but without any sculpture whatever. The Ramēsvara temple at Bendekere, which is exactly like the Ramēsvara temple at Arakere, probably belongs to the same period. In the Gōpāla Krishna temple at this place, there is sculptured on an inscribed slab the figure of Narasimha in the act of tearing out the entrails of the demon-king Hiranayakasipu, and a figure of Vishnu below it. The inscription itself is very artistically executed.

Mavuttanahalli Temple, *Circa* 1200 A.D.

The triple temple of Mahālingēsvara at Māvuttanahalli which was built about 1200 A.D. shows artistic work of a unique kind. Every one of the ceiling panels is beautifully executed. Delicate work of a superior kind captivates the eye here. Several of the panels are in the form of lotuses with their petals arranged in beautiful colours, which have not faded, though nearly 700 years must have elapsed since the temple was built. The panels over the three cells are exquisitely designed and executed. They look like mosaic work wrought in various colours. (*M.A.R.* for 1910-11, Para 14).

Chat Chattanahalli Temple, *Circa* 1200 A.D.

The triple temple of Chattēsvara at Chat-Chattanahalli, near Halebīd, is for its neatness and symmetry, hard to beat. It has a porch in front with a good ceiling panel surmounted by a tower. All the three cells have also towers over them with a projection in front. There are, again, four corner towers and one in the centre of the roof, the whole producing a very pleasing effect. The temple faces the west. In the cell opposite the entrance, is a figure of beautifully carved Vishnu; an equally well carved Sūrya (Sun) is enshrined in the south cell; and a *linga* in the north. All the cells have a *sukhanāsi* (or vestibule) which is a rare feature in temples of this style. The *sukhanāsi* of the *Linga* shrine has a doorway with screens on both the sides while the others are left open. The eleven panels in the *Navaranga* are elegantly executed, the central one resembling that of the porch in front of the Isvara temple at Arsikere. This appears to be the only temple of this style in the State with the figure of Sūrya installed as one of the principal deities.

Vīrabhadra Temple, Halebīd, *Circa* 1220 A.D.

The Hoysala crest (Sala and the Tiger) in the Vīrabhadra temple at Halebīd is a highly realistic piece of work. The well developed fierce beast with its twisted tail, raging and fuming with anger and making a bid for its life is seen resisting with all its might Sala's dagger thrust into its mouth. Sala's thrust has done its deed before the beast knows it; not only is the mouth pierced through but also a part of the nose is partially severed from the upper lip and the animal instinctively tries to parry the blow struck or hit back its assailant by springing at one bound on him by using both its foreclaws, which, unfortunately for the beast, ineffectually strike against Sala's shield in his left hand, apparently inflicting no damage on him. Sala is shown in a calm, cool and deliberate spirit, sitting down crouching on his knees and doing his work with all the composure of a practised tiger-hunter bent on his prey. The courage of the man is writ large on his face, and his muscular strength is by no means unequal to that of the animal, which, wounded to the quick, has turned on him snarling with anger, but finds it is all too late. A peculiarity about the representation of the tiger may be noted. Though lithe and well built, he is not—the sculptor makes us feel—a perfect specimen of a tiger. The qualities he lacks, however, would seem to be apparent only to those well versed in the subject of perfection in tigers.

The artist has, in this composition, followed the earliest version of the story as related in Belur No. 171 (*E.C.* VII. Hassan) dated in 1160 A.D. He has caught the moment of sudden and unexpected attack on the part of Sala, before the beast itself could spring on him or the *Muni*, at whose instance Sala acted, and depicted it with consummate artistic skill. According to the story as given in the inscription referred to, Sala was hunting along the slopes of the Sahya mountains, and was astonished to see a hare pursuing a tiger. While coming along saying this is heroic soil, a holy Rishi, fearing that the tiger was coming to kill him, called out *adam poy Sala* (hit it, Sala), on which that valiant one, before it could step a span (*gēn*) forward, slew it with his dagger (*gēn*). This last detail has been most successfully brought out by the sculptor in this well known crest. The original of this crest measures 5 feet by 3 feet and is artistically a masterpiece.

Īsvara Temple, Arsikere, *Circa* 1220 A.D.

The sculpture on the porch at the Īsvara temple at Arsikere, is famous. There are no figures but the delicacy of the work at the base will ever remain unsurpassed. The peculiarities (of design and construction) presented by this unique porch have been remarked upon by Fergusson.

Īsvara Temple, Nanditavare, Chitaldrug District, *Circa* 1220 A.D.

The ruined temple of Amritalingamānikēsvara at Nanditavare, north-east of Male Bennur, Chitaldrug District, for which there is a grant by Minister Mānikanna, recorded in Davangere 69, dated in 1220 A.D., is specially noteworthy for its rich carving. The most interesting portion of the sculpture is to be seen in the ceiling of its *Rangamantapa.* The sculptural representations are nine in number, arranged in three rows of three each, dedicated to Siva and the eight *Dikpālakas.* In the central representation—the middle one in the middle row—Siva is shown standing in the dancing attitude, with his left leg on the back of his vehicle, a recumbent bull. He is represented with one head but ten arms, each carrying a weapon of his—*sūla, damaruka, parasu, pāsupata*, etc. Beside him to the left he is again represented in his *chaturmukha* or four faces (Siva as Sadāsiva-mūrti). Round about, thickly studded, one above the other, are the various gods in a joyous, dancing posture, evincing with intense interest the great dance of Siva. In the eight other representations, the eight *Dikpālakas* are shown each with his appropriate consort, riding his particular vehicle. The figure sculpture is throughout well executed, there being no overlaying of the details in any one panel. A point to be noted in these panels is this: at their edges, both at the top and at the bottom, the lotus flower decoration is cunningly wrought—it being not cut through as in Assyrian art but being turned upwards as in the pillars of the east gateway of the great Stūpa at Sānchi. Both in regard to the delicacy of workmanship and in the handling of the details in each panel, the ceiling panels of this temple are much more exquisitely done than those of the Siva temple at Hale Alur (See *E.C.* XI Chitaldrug District,-Introduction 8).

Narasimha II. 1220 A.D. to 1235 A.D.

The reign of Narasimha II saw more temples built, at least seven of them being known. The most important of these, sculpturally and architecturally, is the Harihar̄ēsvara temple at Harihar, an excellent example of the Hoysala triple temple. The others are to be seen at Bellur, Heggere, Haranhalli and Basarhal, the last of which is also a triple temple. For plans of the Hariharēsvara temple, see Rice, *E.C.* XI Chitaldrug District, Introduction 32.

Hariharēsvara Temple, Harihar, 1224 A.D.

The Hariharēsvara temple at Harihar was built in 1224 A.D. by Polālva, minister and general of the Hoysala king Narasimha II, as described in Davangere 25 (1224 A.D.). Sōma, the minister and general, who built the beautiful Sōmanāthapura temple on the Cauvery in the Mysore District, under Narasimha III (see below), erected the *gōpura* of five storeys over its eastern gateway in 1268 A.D., as described in Davangere 36. In 1280 A.D., Saluva-Tikkama, the general of the Sēvuna (or Yādava) king Mahādēva, completed a temple of Lakshminārāyana within its precincts, in the name of his king and in commemoration of his successful expedition into the Hoysala territories, as described in Davangere 59, (1280 A.D.). Although shorn of many of its ornamental features, the Harihara temple was fortunately not destroyed by the Muhammadan invaders of the 17th century. On the contrary, they seem to have respected it as a work of art, and used the roof as a mosque, making a small Saracenic doorway into the dome over the image of the god. In Davangere 25 will be found an account of the decorative embellishment of the original building (1224 A.D.). In this inscription, it is described as "a marvellous temple," "shining with a hundred gold *kalasas*," "like a hill adorned with golden *kalasas*," "the temple of Harihara, rivalling Mēru, touching the sky with golden *kalasas*," etc. Here is a longer description:—

> "Brightly adorned with statues as if the women, the points of the compass, were standing there, with groups of lofty pinnacles like mountain-chains, with shining disks of the sun and moon, and with golden *kalasas*, did this son of a righteous Dharma-rāja Pōlālvadandādhīpa, have the temple of Harihara made. Is it a hill or the tower, is it the sun or a *kalasa*, is it the horizon or a wall, is it the famous women at the points of the compass or groups of beautiful statues,—one cannot look long at it,—thus causing the people to exclaim, did Pōlālvadandādhīpa wonderfully make the temple of Harihara. This is like the sun abode of lotuses, like gifts to the worthy in lofty fame, like lakes in water-lilies of virtue, like the regent elephants in being hung with bells—causing one thus to say, did he make the temple of Harihara,—the Yadu king's dandanātha, Pōlālvadandādhīpa. With smiling faces, with water-lilies, with smooth columns with jewelled cornices, with groups of tracery, with bells, and with varied captivating statuettes, the pillars of the *ranga-sthala* were on all sides an ornament to the temple of Harihara." (*E.C.* XI, Chitaldrug District, Davangere 25).

Its Doorway.

The doorway of this temple is an imposing one, the sculpture being plain but striking for its ornamentation—closely following the wood-carving style. The ornamental relief attains in this doorway, as if by chance, organic completeness. The figure sculpture is extremely limited; they can be counted off one's fingers and they are, except for the couple of Dvārapālaka Yakshas under blossoming trees on either side, at foot, extremely tiny in character. A word about the *Sri* (or Lakshmi) represented on the door lintel seems well deserved. She is a microscopically small figure. The lotus flower on which she is barely visible, is very delicately indicated; the lotus flowers in her hands are hardly more visible; and as for the two elephants, one on either side, they can only be just represented by their partially visible heads and raised trunks. The extraordinary skill shown in the portrayal of this goddess here is generally indicative of the high watermark the Hoysala artist reached at about this time. The more elaborate representations of this goddess at the Mīnākshi temple at Madura, at Sānchi and at Udayagiri, where she is shown in a fully developed form, no doubt possess considerable merit, but the delicate touches with which alone she is indicated here deserve high praise. They are the sign of the high development, sculptural art reached in Hoysala times in Mysore. Higher up, above the figure of *Sri*, is a row of seven miniature *gōpuras* with cupolas of *āmalaka* type on their tops. Between the second and third of these *gōpuras*, is a tiny figure of an *Yaksha* under a blossoming tree, indicated by a branch full of flowers; a similar *Yaksha* is shown under another blossoming tree between the fifth and sixth *gōpuras*. Between the third and fourth and between the fourth and fifth *gōpuras*, are *simha lalatās* (Lion's heads), the emblem of the Hoysalas. These lion heads are shown, like the rest of the figure sculpture, in the suggestive fashion characteristic of the workmanship displayed in this great doorway. The delicate touches of the artist or artists who were responsible for them speak volumes of the technical skill they possessed and show what they could, if they chose or the occasion required it, demonstrate without difficulty. Altogether, this dooway is one of the most exquisite of its kind and typical of the highest Hoysala workmanship of the period.

Its Lamp Pillar.

The Lamp Pillar of the Harihara temple is a singular monument of its kind. It tapers beautifully—broad at the base and narrow at the top. There are nine sets of double lamp-holders, one on either side, one above the other. The arrangement of these pairs of lamps is strikingly effective, because they alternatively project forward or recede backward. When lighted throughout, the illusion created by the semi-golden and russety lights of gingelly oil, waving in the open air, is rendered even more effective. A further point about this pillar deserves to be noted. It is not round in form, as usual, but square and entirely bereft of all figure sculpture.

Its Rangamantapa Ceilings.

The Rangamantapa ceiling of this temple is decorated with nine representations—in three rows of three each—of the lotus flower, which are wonderfully true to nature. Each is a full blown flower and its use for decorative purposes is of very ancient days—it appears in the great Stūpa at Sānchi.

Galagēsvara Temple, Heggare, 1232 A.D.

The Galagēsvara temple at Heggare, Chitaldrug District, is a most ornate Hoysala temple. The *sukhanāsi* has a beautifully carved doorway with beautiful perforated screens at the sides, the lintel having a well carved Gajalakshmi in the middle and lions pouncing upon elephants at the end. The pediment has rows of minutely carved figures illustrating scenes from the *Rāmāyana*, while every square of the screens has tiny figures representing the ten incarnations of Vishnu, the regents of the eight directions, etc. The *sukhanāsi* ceiling shows excellent workmanship. It is about 2 feet deep and has in the middle panel Tāndavēsvara flanked by Ganapati and Subramanya, in the upper, Pārvati flanked by Sarasvati and Lakshmi and in the lower, Nandi flanked by Brahma and Vishnu. All the figures are represented as dancing. In the interstices in the eight directions, eight snake-hoods are shown. The *Garbhagriha* ceiling has a lotus bud.

Kallēsvara Temple, Heggare, 1233 A.D.

In the Kallēsvara temple at Heggare built in the Hoysala style, the *navaranga* which has only one ceiling, about 2 feet deep, in the centre, is a lotus bud with three concentric rows of painted petals. The *Garbhagriha* and *Sukhanāsi* have similar ceilings. It is worthy of note that the paint is not gone though the temple dates back to at least to 1232 A. D. (Chikkanayakanhalli 27), if not to an earlier period.

Sōmēsvara, 1233 A.D. to 1254 A.D.

At least over a dozen temples were added, so far as at present ascertained, to the list during the reign of Sōmēsvara. Of these, three are of the triple type, one of the quintuple type (the only one of its kind so far) and the rest are of the single. Two of the triple type temples are to be seen at Nuggihalli, the other triple one at Hosaholalu and the quintuple one is the Panchalingēsvara temple at Govindanahalli. Sōmēsvara fought against Krishna-Kandhara, the Dēvagiri Yādava King. The latter claims in his Dharwar inscriptions *(Kan. Dy. of the Bombay Presidency, 73)* to have subdued the turbulent Hoysalas and set up *pillars of victory* near the Cauvery. But our information of the period is scanty and nothing so far is known about the boasted pillars of victory.

Kēsava and Sōmēsvara Temples, Hāranhalli, 1234 A.D.

At Hāranhalli, about 5 miles from Arsikere, there are two temples, the Chennakēsava and Sōmēsvara, which are also good specimens of Hoysala architecture. They were built in the 13th century. In both the temples there are rows of elephants, etc., on the outer walls as in the Hoysalēsvara temple at Halebīd, which they resemble in the interior also, though they are much smaller. The towers are in a good state of preservation. The Sōmēsvara temple is in an unfinished condition as regards its exterior, probably owing to some political trouble at the time, portions of the rows of animals, etc., on the outer wall and nearly half the tower being left uncarved. The Sōmēsvara temple, despite its unfinished state, is a charming little one.

Mallikārjuna Temple, Basarālu, 1235 A.D.

At Basarālu, in Mandya Taluk, is the temple of Mallikārjuna which is a fine specimen of Hoysala architecture founded by Addāyada Harihara, Minister of Narasimha II. Though now called Nāgēsvara, it was dedicated to Mallikārjuna or Mallēsvara. It is a large and striking building, with rich sculpture. It was erected, according to the fine inscription in it, in 1235 A.D. (*E.C.* I, Mysore i. Mandya 121). In front of the temple is a high pillar bearing on the top statuettes of a man and a woman. Between them is a considerable space, as if some figure that was there had been removed. The group probably represented members of the founder's family. Harihara is specially credited with the defeat of the Sēvuna army, from whom, mounted on his one thorough-bred horse, he captured whole lines of cavalry. At the two entrances of the temple, north and south, there are two elephants and two small tower-like structures in front, with several screens on either side on the walls. On the outer walls are the usual horizontal rows of elephants, horsemen, etc., in succession. Then comes the tower resembling that of the Būchēsvara temple at Koramangala in design and execution. There is also in front of the tower the sculpture representing Sala in the act of stabbing the tiger as at Koramangala, though the workmanship is not equally striking. The ceiling panels in the *navaranga* show good work, the central one being the best of the series. (*M.A.R.* 1909-10, Para 24).

Panchalingēsvara Temple, Gōvindanhalli, *Circa* 1237 A.D.

The last of these in Krishnarājpet Taluk consists of five large shrines in a row, forming a building 96 feet by 42 feet outside measurement, with a grand nave clear from end to end. A fine inscription in Sanskrit (Krishnarājpet 63) shows that its construction should have been begun in 1237 A.D., though it might have taken some years to finish. The entrance is at the second and third temples, with a porch in front, containing a Nandi.

Lakshminarasimha Temple, Nuggihalli, 1249 A.D.

The Lakshminarasimha temple at Nuggihalli is a fine specimen of Hoysala architecture, resembling the Chennakēsava temple at Hārnahalli though the tower, which is of a different design, is similar to that of the Būchēsvara temple at Koramangala. The frieze of animals, etc., on the outer walls are complete like those of the Hoysalēsvara temple and not left unfinished like those of the Sōmēsvara temple at Hārnahalli. It is interesting to note that unlike in other temples the images on the outer walls have in most cases their names engraved below, often with the name of the sculptors who executed them. The figures on the south wall were made by Baichōga and Nandi and those on the north wall by Malitamma. Altogether there are 52 such short descriptive inscriptions around this temple and their period is about 1249 A.D., the year in which the three gods of the temple were set up. It belongs to the class of temples known as *Trikūtāchala*, or triple temple, (*M.A.R.* 1998-09, Para 20).

Sadāsiva Temple, Nuggihalli 1249 A.D.

The Sadāsiva temple at Nuggihalli is a fine Hoysala temple which has attached to it on the south a big hall with a shrine of the goddess, a hall on a lower level, and a lofty *mahādvāra* or outer gate, the three latter in the Dravidian style. (*M.A.R.* 1917, Para 26).

Isvara Temple, Nandigudi, *Circa* 1250 A.D.

To about this period must be set down the erection of the Īsvara temple at Nandigudi, on the right bank of the Tungabhadra, to the north-west of Male Bennur. This temple is well known for its ornamental features. Its doorway is chiefly remarkable for its figure sculpture; which is somewhat novel. On the lintel is the figure of a single-headed but six handed Siva in the royal ease posture. On either side are a couple of dancing figures. Next, on either side, is shown a figure, each riding a *yāli* (or the conventional lion). Then comes to the proper left, the figure of a tiger with its back turned to the back of the *yāli*; on the proper left is a tiger with the head of a man. The sides of the doorway have the usual delicate ornamentation of scroll work, next a pillar on either side and then a single file of dancing figures, displaying musical instruments in some cases, arranged one above the other. The pillars have *dwārapālas* on them but the peculiarity of these *dwārapālas* (Yakshas) is that they have endowed to them four hands each, which is unique. Similarly, the figures of the larger *Yakshas* on either side of the doorway proper, are shown under leafy canopies—representing the blossoming trees of Buddhist sculpture—carrying maces and the *damaruka* intertwined with serpents in their *four hands*. This adorning of four hands seems a development of later times. The whole of the doorway is full of figure sculpture unlike the usual Hoysala doorway which limits figure sculpture to the barest requirements. The Nandi at this temple, from which both the place and the temple derive their name, is a fine recumbent one, decorated in the conventional manner, white in colour, with a thick neck, honey-brown eyes, a huge body, a prominent hump, and a black tail. The figure is a striking one.

Chennakēsava Temple, Aralaguppe, *Circa* 1250 A.D.

The Chennakēsava temple at Aralaguppe, Tiptur Taluk, is a Hoysala temple admirable as much for its architectural as for its sculptural work. The images in it are beautifully carved, the artist being one Honoja.

Lakshminarasimha Temple, Javagal, *Circa* 1250 A.D.

The three-celled Lakshminarasimha temple at Javagal is a typical Hoysala temple of this reign. It is replete with sculptural work, though it is covered in some parts with *chunam* plaster. On the outer walls are to be seen the usual rows of sculpture : elephants, horsemen, scroll work, Purānic scenes, *yālis* (conventional lions), large images with canopies, cornice, turrets and eaves. Above the eaves all round, there are, at intervals, turrets with *kalasas.* The *jagati* in front has the same four rows as on the walls and above them are to be seen a row of turrets and a row of columns with figures between as in the temple at Somanathpur. Malitamma, the sculptor of the Somnathpur and Nuggihalli temples, had a great deal to do with the ornamentation of this temple as well as is evidenced by the labels found on its walls.

Garuda Pillars at Agrahāra Bachehalli, *Circa* 1254 A.D.

The three curious Garuda pillars at Agrahāra Bāchehalli, which celebrates the conquests of Sōmāsvara ending in his proclaiming himself *sārvabhauma* or Universal Emperor, though dated in 1257 A.D., really belongs to Sōmēsvara's reign. Krishnarājpet 9 and 10 (*E.C.* IV, Mysore ii) which record the event, make it clear that its celebration actually occurred in Sōmēsvara's reign —though the recording of it on stone seems to have been in 1257 A.D., three years after the death of Sōmēsvara. Krishnarajpet 9 says :—" Kannaya Nayaka, with his wives Ummatte, Javanavve and Kallavve, and with ten maid servants and twenty-one man servants, six times embraced Garuda on (or from) the head of an elephant and fulfilled his engagement with Sōmēsvara-Dēva" as his forbears had done with Sōmēsvara's forefathers. This was, we are told, to celebrate the victory Sōmēsvara had won for the Hoysala dynasty. This ceremony of "kissing the Garuda" is sculpturally represented in the three pillars referred to, which stand to the south of the Hunisēsvara temple at Bāchehalli. These pillars are tall with flat capitals, each bearing the figure of an elephant, about 3 feet long, with a figure of Garuda as *the māhut*, and three or four people riding on each.

Narasimha III, 1254 to 1291 A.D.

The reign of Narasimha III saw further additions. Some eight of these are at present known, of which five are of the triple shape, one of the latter, the one at Settikere, Tumkur District, built in 1261 A.D. by Gōpāladandanāyaka, the king's general, and dedicated to Yōga-Mādhava being of some curious interest. The figure of the god Yōga Mādhava is a seated one; about 5 feet high, with 4 hands, the upper ones bearing a discus and a conch, the lower placed palm over palm exactly like those of a Jain Tīrthankara, without the *dhyānamudra* or meditative pose noticed in the Yōga-Nārāyana image. Such a figure as this has not been found elsewhere in the State. In the inscription relating to the temple (Chiknayakanhalli 2) the god is called Yōganātha. The best known, however, of the temples of this reign are the Kēsava temple at Sōmanāthapur (1268 A.D.), and the Lakshmi-Narasimha temple at Hole-Narsipur (*Circa* 1270 A.D.)

Kēsava Temple, Somnathapur, 1268 A.D.

Of these, the former is famous as one of the finest examples of the Hoysala style. It really testifies to the final phase of Hoysala art both in architecture and sculpture. Mr. Narasimhachar devotes a monograph to it in the *Mysore Archæological Series.* The temple was built under the direction of Sōma, the general of Narasimha. The temple is a three-celled one, the central shrine facing east and the other two facing north and south. It stands on a raised terrace, about 3 feet high, which follows the contour of the structure and is supported at the angles by figures of elephants facing outwards. On the terrace runs a courtyard, about 215 feet by 177 feet, surrounded by an open veranda, which contains 64 cells for 64 deities. In the centre of this courtyard is the triple temple, each shrine surmounted with an elegantly carved turret. As originally designed, there appears to have been on either side of the temple, on the terrace, a pavilion, now in ruins, besides many free standing images—all apparently intended to beautify the exterior part of the temple. The three shrines are connected with the *navaranga*, which, in its turn, is joined to the *mukhamantapa*. The original front view of the temple, situated within an imposing courtyard with its three towers and the many fine figures before them on the terrace should have presented a striking appearance, especially when set against the rising sun. Even in its present condition, shorn of several of its beautifying features, the temple, viewed from the eastern side, presents an appearance too grand for words. The sculptural ornamentation of this temple follows the usual Hoysala plan, but the high water-mark of perfection reached in it has earned praise from the most exacting of western art critics. Fergusson, for instance, considers its sculpture the most perfect of the three temples—Halebīd, Belur and Somanathpur. The elegance of outline and marvellous elaboration of detail that characterize the three shrines forming it earned his admiration. Mr. Bullock Workman describes it as "the most complete and symmetrical," though the smallest of the three most famous temples of Mysore. "If any parts," he writes, "can be called finer than others, the palm must be given to the three stellate towers. Their height from the plinth is about 32 feet, and not a square inch of their suface is without decoration . . . These towers absolutely captivate the mind by their profusion of detail and perfection of outline; and there is no suggestion of superfluity in the endless concourse of figures and designs. To construct a building of less than 35 feet in height, load it from bottom to top with carving, and produce the effect not only of beauty and perfect symmetry but also of impressiveness, shows supreme talent on the part of the architects."

A few of the sculptural details only need be referred to here. On both sides of the entrance, around the *mukhamantapa*, the usual *jagati* or railed parapet, on which, from the bottom to the top, are sculptured the customary friezes:—Elephants, horsemen, scroll work, scenes from the epics and the *Purānas*, turretted pilasters with small figures and lions intervening between them, finally a rail divided into panels by double columns, containing figures between neatly ornamented bands. Above these come pierced stone windows or perforated screens. A large portion of the rail illustrates the story of Prahlāda as told in the *Purānas*. From the corners on both sides of the entrance, where the railed parapet ends, begins in the middle of the outer walls, a row of large images with various kinds of ornamental canopies, and continues round the remaining portion of the temple. Below this row of images, come six horizontal friezes. The first four are identical with those on the railed parapet; but in place of the next two on the latter, the walls have a frieze of *makaras* (sea-elephants) surmounted by a frieze of swans. Above the row of large images runs a fine cornice ornamented with bead work, and above this again a row of miniature turrets over single or double pilasters surmounted by ornamental eaves. The number of images on the outer walls is 194, of which 114 are female and each is a work of art. Illustrations of these will be found in Mr. Narasimhachar's monograph above referred to. Of the fourth frieze from the bottom, called the Purānic frieze, the portion running round the south cell represents scenes from the *Rāmāyana*, that around the west cell, scenes from the *Bhāgavata* and that around the north cell, scenes from the *Mahābhārata*. The original Kēsava image in the shrine has disappeared, but some idea of its excellence may be derived from the beautiful figures of Janārdana and Vēnugōpāla that are still to be found in the two other sanctuaries. The *navaranga* has six ceiling panels and the *mukhamantapa* nine. Four pillars support the former and fourteen the latter. Select views of both panels and pillars will be found in Mr. Narasimhachar's monograph. For variety of design or beauty of ornamentation, they stand unrivalled even among the best of the Hoysala specimens in their lines. The ornamentation of this temple was largely in the hands of Mallitamma, the great artist, who was responsible for the beautification of the Lakshminarasimha temple at Nuggihalli.

Ballāla III, 1291 to 1342 A.D.

The reign of Ballāla III proved a troublous one, ending in the overthrow of his kingdom. The misfortunes which overtook him are fully reflected in the practical cessation of building activity during his period. Except for two temples—so far as is now known—erected about the first year of his rule, at Hedatale, there are none others to its credit.

Other Hoysala Temples, at Mosale.

At Mosale, Hassan District, there is a Hoysala temple of great beauty and splendid sculpture. All the ceilings are elaborately carved with intricate geometrical patterns and highly complicated designs. The delicate tracery work on the walls resemble what is to be seen in the Amritēsvara temple. The ceiling of the front porch is flat and richly carved. The square shape has been converted into an octagon which again is reconverted into a square. The *ashtadikpālakas* are carved on the sides of the octagon and there are figures of musicians on the sides of the square. On the bottom of the central slab, a big full-blown lotus flower, and in the centre of it, the figure of Gajāsuramardhini are carved. The temple has been assigned to the 13th century. (*M.A.R.* for 1924, Plate X).

At Mudgere.

The Yōga Narasimha temple at Mudgere is in the Hoysala style. Though small, it is phenomenally well carved. The *navaranga* is very beautiful, the pillars being massive and finely chiselled. The soffits of beams have all got flowers carved in the centre, and the ceilings are deep and dome-like and are really excellent in workmanship. In no other temple of such small dimensions—for the *navaranga* is only about 14′ square—has so far been seen such an exuberance of the sculptor's art exhibited. The ceilings are all full of intricate geometric designs and are crisp in outline as if wrought only yesterday. (*M.A.R.* for 1924, Para 25).

Leading Examples of Hoysala Sculpture.

In concluding this section, a few leading examples of Hoysala sculptural art, with a comparative estimate of their excellence, may be fittingly set down. The estimate in each case is based on a study of like images in other parts of India. It is hoped that this section will enable a more widespread study of the Iconography of Mysore.

Chenna-kēsava at Belur.

The Chenna-Kēsava temple at Belur typifies the Chālukya-Hoysala School, distinguished from the other schools by its extremely florid style of ornamentation and delicate tracery in details.

Uchchista-Ganapati at Nanjangud.

The Uchchista Ganapati at Nanjangud is much like the Ganapati image in Nagarēsvaraswami temple at

Kumbakonam. It has four hands carrying the *ankusa,* the *pāsa,* the *dhanus* and the *bāna.* The proboscis of the image is touching the private parts of the goddess, who is sitting on his left lap. The goddess is Vighnēsvari and according to the *Uttara-kāmikāgama* she should be sculptured beautifully. She is, as required, represented nude and wearing ornaments. One of Ganapati's arms is used in embracing the Dēvi about her hip.

Nritta-Ganapati, Hoysalēsvara Temple, Halebid.

The image of Nritta-Ganapati in the Hoysalēsvara temple at Halebīd is a representation of Ganēsa as dancing. According to Āgamic writers, a Ganēsa image of this type should have eight hands in seven of which it should hold the *pāsa,* the *ankusa,* cakes, the *kuthāra* (a kind of axe), the *danta,* the *valaya* (a quoit), and the *anguliya* (a ring); the remaining hand should be freely hanging so as to be helpful to the various movements of the dance. The colour of the body of this Ganēsa has to be golden yellow. To show that it is a dancing figure, it is sculptured with the left leg slightly bent, resting on the *padmāsana,* and the right leg also bent and held up in the air. Though eight hands are required according to the Āgamic writers, in the sculptures generally of this figure only four hands are to be seen, *except* in the Nritta-Ganapati figure (in stone) at the Hoysalēsvara temple, Halebīd. This is a very fine piece of sculpture, perfect in modelling as well as execution and pleasing in effect. The image carries in six of its eight hands the *parasu, pāsa mōdaka-pātra, danta, sarpa,* and perhaps also a *padma.* One of the eight hands is held in the pose *danda-hasta,* while the corresponding left hand is in the *vismaya-hasta* pose; and the proboscis carries a lotus with its stalk and a few leaves attached thereunto· Above the head an umbrella has been sculptured; and the head itself is adorned with a very artistically wrought *karanda-makuta.* Below the seat is worked out a mouse as if engaged in the act of eating up a few of the *mōdakas* (cakes) thrown on the floor. On either side of the mouse we see the figures of a few devotees sitting with offerings in their hands, while on the left and right of the image of Ganapati are some musicians playing upon drums and other instruments—to help the dance.

Varāha at Chennakēsava Temple, Belur.

The characteristic details of ornamentation, the minute and clearly traceable workmanship in the carving, the excellent and beautiful, though conventional, sculpturing of the various figures marks the Varāha image in the Channakēsava temple at Belur as belonging to one of the most attractively artistic schools of a late period. We see Varāha here with twelve hands—usually sculptured Varāhas have only four hands—in the right six of which he carries the *sūla*, thrust into the body of Hiranyāksha, the *ankusa*, the *ghanta*, the *khadga*, the *chakra* and the *bāna* in the order from below. In two of the left hands, a fruit (lemon) and the *khetaka* are seen, and something which is held in the third left hand cannot be properly made out; the fourth left hand gives support to the hanging leg of the Dēvi, while the fifth carries the *sankha* and the sixth is held in the *vismaya* pose. This *Varāha* is treading upon two *asuras*—notice their round eyes and tusks, and also the sword and shield in their hands,—who are shown as lying crushed under the feet of the deity. In front stands Bhūmidēvi, whose head has been unfortunately broken away, with her hand in the *anjali* pose.

Kēvala (or Yōga) Narasimha at Halebīd.

The Yōga Narasimha figure is the principal image in the Narasimha temple near Halebīd. In this figure, the two upturned hands carry the *sankha* and the *chakra*, but not the *gada* and the *padma* as required by the *Silparatna*. In respect also of having the *sankha* and the *chakra* sculptured near the two hands made to rest upon the knees, this image differs from the description given in that authority. The workmanship leaves nothing to be desired. The rigid posture, representing the unshakable firmness of the mind of *Yōgin* and showing a very strict adherence to all the prescribed details is in fact wrought so beautifully that no praise can be too much in appreciation of the skill and ability of the sculptor. In the *prabhāvali* surrounding the image, there are sculptured the ten *avatārs* of Vishnu. The *padmāsana*, upon which Kēvala Narasimha is required to be seated, is here absent; and instead of it we have only a raised pedestal, in front of which the *Garuda-lānchchana* or the standing Garuda emblem is worked out in the *anjali* posture to indicate that the diety resting on the pedestal is Vishnu. Mark the wings of this Garuda, which are full-fledged. As usual this Garuda is half-bird (upper) and half-human (lower) with human feet. The slightly bent head to the right shows he is ready to start on his flight with Vishnu on his back. This is strikingly illustrative of his strength and of his readiness to shoulder his burden at the word of command.

Trivikrama, Belur and Trivikrama, Nuggihalli.

The Hoysala sculptors, in presenting god Trivikrama, have followed in their work the description of it as given in relation to the *Chaturvimsati-mūrtayah*, or the twenty-four images of Vishnu beginning with that of Kēsava. All the images in this group of twenty-four forming a class are standing figures of Vishnu with four arms. The various images are distinguished from one another by the arrangement of their *sankha*, *chakra*, *gada* and *padma*. Among these images, that which holds the *gada* in the back right hand, the *chakra* in the back left hand, the *sankha* in the front left hand and the *padma* in the front right hand is declared to be the image of Trivikrama. The rule regarding the different arrangements of the four weapons above noted is intended to be observed only in relation to the class of images which are called *chaturvimsati-mūrtayah*; therefore a real Trivikrama figure which is outside this class, need not be in accordance with that rule. Somehow the Hoysala artists have committed the mistake of applying the rule to a Trivikrama image not belonging to the class of twenty-four images, *i.e.*, to an image (single) dedicated by itself in a shrine intended for it. The same "mistake" has been committed by the artist of the Trivikrama image (Stone) at Chatsu, Jaipur District, Mārwār. (*Vide* T. A. Gopinatha Rao, *E.H.I.* I. Plate iii. figure 1 P. 175). The Trivikrama images at Belur and Nuggihalli are striking pieces of workmanship of the Hoysala period. The smaller one represents the image to be found in the Chennakēsava temple at Belur, while the larger one represents the one at Nuggihalli. These two images are typical of the extremely florid and highly decorated art of the times to which they belong. They are both accurate in proportion, natural pose and attitude. The elaborateness of the workmanship in all the richness of their ornamental details is such as to extort the admiration of even the most adverse critic. The designs of the *sankha*, *chakra*, and other weapons are admirable. Justly was Ruvari Nandiyabba, the artist, proud of his skill, and engraved his name on the pedestal so that posterity might know it and remember it. Practically speaking there is almost no difference between the two pieces of sculpture. In these two images, however, the figure of Trivikrama is made to stand on the left leg, and it is the right one which is stretched out to measure the upper regions. This is in accordance with the *Silparatna*, though actually in the best known classical sculptural representations of this god (at Ellōra, Mahābalipuram, Bādāmi, etc.) it is the right leg on which the god stands and the left is the stretched out one. In the Belur image, over the right foot of

Trivikrama sits the hoary long bearded Brahma washing it with the water of the celestial Ganga, which is shown to be flowing down therefrom in the form of a river. The idea of the river is suggested in the sculpture by the fishes, tortoise, etc., which are shown in it. Below the right leg of Trivikrama stands Garuda with his hands in the *anjali* pose and himself being in the *Ālidhāsana*. Over the head of Trivikrama is the usual finely carved creeper design, which perhaps stands, in this instance, for the *kalpaka* tree required to be worked out in compliance with the descriptions which are given in Āgamic works. In the Nuggihalli sculpture, however, the *kalpaka* tree is not represented in this conventional manner but is worked out exactly like an ordinary tree. On the tree, the disc of the sun and the crescent of the moon are shown as if shining from above. On the left of this image of Trivikrama is a male figure whose identity cannot be made out. These two images of Trivikrama, as also the one which is found in the Calcutta Museum, have their uplifted leg going up to the navel.

Gāna Gōpāla, Halebīd.

Gāna Gōpāla is a variety of Krishna image. In this, Krishna is conceived to be delighting with his enchanting music the hearts of the cowherds, the cowherdesses, and the cows who are his companions. In the case of this image, the rapture of music has to be clearly depicted on the face and they are in consequence generally so very pretty as to attract attention. Accordingly, Gāna Gōpāla is represented as generally surrounded by cowherds and cowherdesses, himself standing erect with his left leg resting on the floor; and the right leg is thrown across, behind or in front of the left leg so as to touch the ground with the toes. The flute is held in both the hands, and one end of it is applied to the mouth. The head is usually ornamented with a bunch of peacock feathers, while the body of the figure has three bends.

The Halebīd image fairly tallies with this description. But there are no cows, calves, cowherds or cowherdesses near about it. It is a detached piece of sculpture probably removed from some ruined temple at Halebīd and is now set up with other images in the walls of the Kēdārēsvara temple. This circumstance accounts for the absence of these inseparable companions of Krishna as Gāna-Gōpāla. Nothing but the highest praise is due to the artist for the perfection of his work and the resulting beauty of the image. He has produced a figure which is almost feminine in its beauty. There is the visible appearance of deep musical rapture on the face of Krishna as he is depicted here with the flute in his hand. The happy face and the well carved hands and fingers disclose in a remarkable manner the high capacity of the sculptor. The characteristically minute workmanship in relation to the jewels and the drapery which prevailed in the Hoysala school is exemplified here at its best.

Gōvardhanadhara Krishna, Nuggihalli and Halebīd.

The presentation of Gōvardhanadhara Krishna at Nuggihalli and Halebīd is typical of the Hoysala school. The Nuggihalli one shows Krishna as holding aloft the Gōvardhana hill with the right hand, while in the Halebīd one, it is the left hand that is used for the purpose. Accordingly, the body of the former image is bent to the left and that of the latter to the right. In both cases, cows, cowherds and cowherdesses are shown to be seeking shelter under the uplifted hill, which again is represented in both cases as having on it trees, wild beasts and hunters giving them chase. The Nuggihalli sculpture was executed, according to the label engraved below it, by Baichoja of Nandi, who bears the *birudus* or distinguishing titles of honour meaning that "he is a rod of diamond to the hills representing the titled rival artists" and also "the destroyer of the mosquitoes making up all the titled architects." Many of the sculptural decorations in the temple at Nuggihalli appear to have been executed by this able artist.

Chatur-vimsati or *Twenty-four names of Vishnu* at Belur and Seringa-patam.

Among the 1,000 names by which Vishnu is praised, 24 are the more important. Corresponding to these 24 names, images of Vishnu have been found sculptured in the Vaishnava temples situated in the old Hoysala land, where indeed they are met with more frequently than elsewhere. All these 24 are very much alike; they are all standing figures, with no bends in the body, possessing four hands, and adorned with the *Kirīta*—(crown) and other usual ornaments; each of them stands upon a *padmāsana.* The difference between any two of these images has to be made out by the way in which the *sankha*, the *chakra*, the *gada* and the *padma* are found distributed among their hands. It is worthy of note that the number of possible permutations of four things taken four at a time is exactly twenty-four; and the order in which the permutations of these four articles, among the four hands is to be observed, is in passing, as in a circle, from the upper right hand, thence to the upper left hand, thence to the lower left hand, and thence lastly to the lower right hand. For example, the image of Vishnu which holds the *sankha*, *chakra*, *gada*, and *padma* in the four hands in the order mentioned above, beginning from the upper right hand and ending with the lower right hand, is representative of Kēsava. In all these twenty-four cases, the arrangement of these four things in relation to the four hands has to be observed in the same order. The *Rūpamandana* gives the 24 names of Vishnu and the corresponding arrangements of the four articles in the four hands.

In all six out of twenty-four are found illustrated sculpturally in the Chennakēsavaswāmi temple at Belur. They are Kēsava, Mādhava, Gōvinda, Madhusūdana, Hari and Srī Krishna respectively. Of these, the first image, that of Kēsava. is one of the very best specimens of the Hoysala school of sculpture, and is in an excellent state of preservation. It was set up by Sāntaladēvi, the chief queen of Vishnuvardhana of the Hoysala dynasty, in the Kappe-Chennigarāya shrine in the Chennakēsavaswāmi temple. On the base of this image, and in the frontier just over the head of Garuda, is a single-line inscription in Sanskrit written distinctly in Kannada characters mentioning that Chennakēsava, who brings peace to all the created beings in the world was set up by Sāntidēvi, queen of Vishnu. This image now goes by the popular name of Kappe-Chennigarāya and is not in *pūja*. In the *prabhāvali* might be noticed, with the help of a magnifying glass, the sculpturing of the ten *avatāras* of Vishnu as also of the eight *dikpālas* or the guardians of the cardinal points. The other five images are found sculptured on the walls of the central shrine of Chennakēsavaswāmi in the same temple. It may be noticed that the first five of these six figures wear the *makara-kundala*, the last alone has the *ratna-kundala* given to it. All the images are well executed, and bear evidence of trained workmanship.

The figure of Garuda beneath the image of Chennigarāya (or Kēsava) is exquisitely done. It is in the *anjali* pose, wings are outspread and full, and in deep *bhakti*, yet ready at any moment for the word of command.

Two pillars in front of the inner entrance of the Seringapatam temple, known as *Chaturvimsati* pillars, have sculptured on them the 24 *mūrtis* above mentioned with labels giving their names inscribed below.

Dattātrēya, Halebīd.

A likeness of Dattātrēya is found sculptured on a wall in the Halebīd temple. The three deities—Brāhma with three heads, Vishnu and Siva—are *standing in a row*, each with four hands. Brāhma has only one neck. Brāhma is not associated with a Dēvi, though Vishnu and Siva are. The three figures are well carved, and the general effect produced is a pleasing one. Though the Ajmere stone, representing the three deities in *sitting* posture in a row is masterly in its finish, the Halebīd stone is hard to beat for the delicate workmanship it exhibits (see T. A. Gopinatha Rao, *E.H.I.* I.252).

Lakshmi-Nārayana, Belur.

The representation of Lakshmīnārāyana in the Chennigarāya temple at Belur is entirely in accordance with Sanskrit authorities. Lakshmi is on the left lap of Nārāyana, who is embracing her with his lower left hand. Vishnu has the usual weapons in his hands. The goddess Siddhi, wearing all her ornaments, stands with a *chāmara* in hand to the left of Lakshmi-Nārāyana. Garuda is below and is endowed with wings, and is in *anjali* pose ready to fly. The workmanship is commendably good; especially the dignified contemplative pose given to both Lakshmi and Nārāyana. The spirit of service is writ large on the face of Garuda.

Hayagrīva, Nuggihalli.

The figure of Hayagrīva found in the Nuggihalli temple was sculptured by Mallitamma and is a wonderfully expressive piece of work. The standing figure (Vishnu with the horse's face) is in a striking pose—his right hands holding his eight implements of warfare, as required by the Sanskrit writers. Below his feet is shown, as lying down in an abject condition, the Rākshasa, with a sword in hand and a shield, who is doubtless the Hayagrīva Rākshasa defeated and thrown down.

Ādimūrti. Nuggihalli.

The image of Ādimūrti found in the Nuggihalli temple is the work of Baichōja of Nandi. It is a lovely figure sculptured by a master hand almost exactly in accordance with the Sānskrit text-writers. In this piece of sculpture, Ādimūrti is seen seated on the serpent Ādi Sēsha under a tree. The hood of Ādi Sēsha has seven heads and its body is coiled into three turns. Ādimūrti has his left leg folded and resting upon the seat and his left front hand is stretched out on the left knee. The right leg of the image is let down hanging and the right front hand is seen resting upon the serpent seat. The *sankha* and the *chakra* are held in the left and right hands respectively. Below the seat and on the right is the figure of Garuda in the *ālidhasana* posture with its hands folded in the *anjali* pose. On the left are the figures of Brahma and Siva also standing in reverential attitude. There is another figure in front of those of Brahma and Siva; its head is broken and in its present condition it is difficult to guess as to whom it represents. The figure of Ādimūrti is decorated with all ornaments, which are carved in a very elaborate manner.

Jalasāyin, Halebīd.

An image of Jalasāyin is found in the central shrine of the Vishnu temple situated in the middle of the village of Halebīd. It is sculptured in a manner worthy of the subject. The representation is generally in keeping with the authorities. Lakshmi is, as required by the Āgamic writers, seated near the feet of Vishnu, while what appears to be the figure of Bhūmidēvi is seen seated near the head. One of the left hands of the Jalasāyin is held in the *kataka* pose. The weapons are not represented as their personifications, but are treated as actual weapons. In the corner near the head of Vishnu is a small figure seated with crossed legs; it appears to represent the sage Mārkandēya, who is reputed to be immortal even at the time of the deluge. Above the figure of the reclining Jalasāyin are sculptured the ten *avatāras* as described in the *Rūpamandana*; it is interesting to note that the *avatāras*, Matsya and Kūrma, are represented by a fish and a tortoise respectively, and the incarnation of Buddha is shown as a Dhyāni-Buddha and the Kalkyāvatāra is shown as a man riding a horse. Near the foot of Vishnu stands what is evidently the figure of Gāruda, with hands held in the *anjali* pose.

Kari-Varada.

The figure of Kari-Varada is an effective representation of the story as told in the *Bhāgavata-Purāna* of the rescue of an elephant from the grip of a crocodile, at the water's edge of a tank. The crocodile was a Gandharva who had been cursed to become a crocodile and the elephant was originally a Pāndyan king who had been cursed to become an elephant. Their subsequent transformation into a Gandharva and a king by the touch of Vishnu are also shown separately. The water of the tank is shown in the traditional wavy lines.

Vishnu (in this piece of sculpture) is seen riding on the shoulders of Garuda, with the *chakra* in his back right hand, the *padma* in his front left hand, and the *gada* in the front right hand. The uplifted right hand is supposed to be in the act of hurling the *chakra* against the crocodile which has caught hold of the leg of the elephant Gajēndra. The feet of Vishnu rest upon the opened out palms of the hands of Garuda. Below Garuda is to be found the afflicted Gajēndra praying to Vishnu with its trunk carrying a lotus in it and kept uplifted. The figure of the crocodile is seen apprehending with the powerful teeth the hind legs of the Gajēndra—so effective is the grip of the crocodile that Gajēndra is seen trembling on his fore legs. On the back of the crocodile is seen the *chakra* of Vishnu and a seated human figure in the *anjali* pose. The *chakra* shows that Vishnu's weapon has killed the crocodile, while the human figure shows the Gandharva into which the *chakra* has transformed the crocodile. The human figure sitting cross-legged at the bottom represents the transformed elephant—the Pāndyan king. The crocodile and elephant are full of life, while Garuda—half-man, half-bird, carrying the sombre and serious Vishnu, ready to rescue his elephant devotee, who is praying to him with the lotus flower at the tip of his trunk,—is cut out with consummate skill, bringing out the sense of service so characteristic of him.

Manmatha and Rati at Halebid and Nuggehalli.

At Hoysalēsvara temple Manmatha has a bow of sugarcane in his left hand and an arrow of flowers in his right hand. To his left is his wife Rati holding a fruit in her right hand and a lotus in her left. On the right of Manmatha is his standard bearer, but Vasantha the personification of Spring, his friend, is not shown, though required according to text-writers.

In the Nuggihalli sculpture, Manmatha and Rati are shown, but without the standard bearer.

Āditya (Sun) at Nuggihalli and Sūryanārāyana at Belur.

The Āditya image at Nuggihalli is of the South Indian type and not of the North Indian. It has four hands, in the front two of which lifted up are found carrying half-blown lotuses and the back ones are seen carrying the *chakra* and the *sankha*. The seven horses and Aruna are sculptured below the foot (of Sūrya). In this representation, the image has no footwear, but the attendant goddesses are there on either side. The Sūryanārāyana figure at Belur has two hands, carrying *chakra* and *sankha*. At the foot, there are seven horses and their driver Aruna. Both these representations of Sūrya are characteristically Hoysala in their general ornamentation, etc.

Sarasvati with Vīna, Halebīd; and Sarasvati dancing, Halebīd.

The representation of Vīna Sarasvati follows the *Dēvīmahātmya* of *Mārkandēya Purāna*, holding in her hands an *ankusha*, a *vīna*, an *akshamāla* and a *pustaka* (book). Sarasvati is apparently here looked upon as a Sakti of Siva. The dancing Sarasvati is surrounded by dancing figures.

Brahma, Halebid.

The image of *Brahma* in the Hoysalēsvara temple at Halebīd is in the early Hoysala style. Brahma is represented as a standing figure under a very artistically and delicately carved umbrella and *prabhāvali* and ornamented with beautifully wrought jewellery. He carries in his hands an *akshamāla,* a *pāsa,* the *sruk* and the *sruva* and a *kamandala.* On either side of Brāhma, stands a *dēvi* carrying a *chāmara*; perhaps they represent Sarasvati and Sāvitri. It is a typical piece of sculptural work. The dignity and bearing of the three-headed face is remarkably impressive, while the sense of proportion displayed in its execution leaves no doubt as to the greatness of the artist who was responsible for it. The four hands, according to the *Rūpamandana,* represent the four *Vēdas,* the four *Yugas* and the four *Varnas.*

Kshētrapāla, Halebīd.

Kshētrapāla is the protector of cities and villages. His temple should face the west. His image should be made, standing with three eyes and may possess 2, 4, 6 or 8 arms. The *sātvic* image has 2 or 4 arms. In the *sātvic* form, it should be of pacific look. In this form, the colour of the image should be white. If there are four hands, there must be a *khadga* in the back right hand, and the *ghanta* in the back left hand, or *sūla* and *kapāla* or *sūla* and *ghanta* respectively. The two front hands should be in the *varada* and *abhaya* poses. The *hair of the head* should be *standing erect* all round the head and should be of blazing red colour. The figure must be standing erect on a *padmapītha* and adorned with different kinds of snake ornaments. Nudity is the most characteristic feature. The dog is said to be the vehicle of Kshētrapāla. Bhairava is the other name of Kshētrapāla, who is represented by Āgamic writers as an aspect of Siva—one ten-thousandth part.

The image of Kshētrapāla at Halebīd is an excellent one and is true to the above Āgamic description except in regard to the instruments in the hands. It is pacific in look, nude, has standing hair on head, etc. The dog is near by standing on one leg, the other being up-lifted. The figure is a characteristic Hoysala piece.

Dakshināmūrti, Nanjangud.

Dakshināmūrti is Siva represented as a teacher of *Yōga*, music and other sciences. As Siva taught these branches of study seated facing south, he came to be known by this name—"the lord of south." This aspect of Siva is as remarkable for its peacefulness as the Nrittamūrti is for joyfulness. In all Hindu temples, both Siva and Vaishnava, the niche on the south wall of the central shrine should have the figure of Dakshināmūrti enshrined in it. In sculpture, Dakshināmūrti is viewed in four different aspects, *viz.*, as a teacher of *Yoga*, of *vīna*, of *jnāna*, and also as an expounder of other sastras (*Vyākhyānamūrti*). This last is the most frequently met with in temples. The image of Dakshināmūrti in the Siva temple at Nanjangud is, so far as its sitting posture goes, in the yōga form—its legs being bound with the body with a yōgapatta. But in fact it is a unique combination of all aspects of this deity—*viz.*, the *yōga*, the *vīnadhara* and *vyākhyāna* forms. It is the *yōga* form because its sitting posture is the *yōgic*; *vīnadhara* because it carries in its back left hand a *vīna*; and *vyākhyāna* because its front right hand is in the *chinmudra* pose and the front left hand carries a palm-leaf book. The figure is seated below a banyan tree and the *lānchchana*, the bull is carved in a counter-sunk surface on the pedestal in front. Below the seat and in the middle of it is seated a Lingāyat priest who holds in his left hand a *linga*. On either side of this *guru* are his disciples with their hands in the *anjali* pose. A *prabhāvali* runs round the image, on the joints of which are standing one on each side a *rishi* with the hands in *anjali* pose. Though this piece of sculpture cannot compare with that fine masterpiece of Dakshināmūrti that is to be seen at Deogarh (see T. A. Gopinatha Rao, *E.H.I.* II. i. 288), there is this to be noted that the Nanjangud piece is not wanting in the philosophic calm of its face—the one thing that is insisted upon by the *Āgamas* in connection with the portrayal of this deity.

Vrishabhavāhanamūrti, Halebīd.

Vrishabhavāhanamūrti is the most popular representation of Siva, the aspect in which he is held in the highest veneration. In the annual festivals in honour of Siva, one day is devoted to this *Vāhana.* Everywhere else, in the portrayal of this *mūrti*, the *Āgamic* description of Siva standing with his right leg firm on the ground, with the Bull behind him, etc., has been followed. In the Halebīd piece, Siva is seen riding the Bull. Siva depicted in it is also embracing Pārvati. For the rest, it is a typical Hoysala piece. An elaborately carved *prabhāvali* goes round it.

Rāvanānugrahamūrthi at Chennakesava Temple, Belur.

Rāvanānugrahamūrti is the representation of Siva and Pārvati on Mount Kailas, being lifted by Rāvana. (For story see *E.H.I.*, II. i 217). Pārvati trembles and clasps Siva in embrace, who re-assures her by tightening his grasp of her. He presses the mountain by the great toe of his foot, which fixes the mountain firmly as of old and pins down Rāvana underneath. Rāvana cries for one thousand years (hence the name of Rāvana, from *Rava*= to cry) singing hymns in praise of Siva, who presented him with a sword at his request and let him return to Lanka. The finest—most realistic and natural—representation of this form of Siva is in the Dasāvatāra cave at Ellōra (*E.H.I.* Plate lvii). That in the Dhuma Sena cave in the same Ellōra caves lacks the spirit and realism of the former (Plate liv). But for elaborateness of carving, it is hard to beat the sculptural representation of this manifestation of Siva, in the Hoysala piece on the south wall of the central shrine of Chennakēsava Temple at Belur. Though the Ellora piece referred to above is one of "the finest pieces of sculpture extant in India," this one at Belur is great by reason of its delicate workmanship. It is a most elaborately carved piece of sculpture and is characteristic of the Hoysala style. The Kailāsa mountain is so minutely carved as to accommodate in it a large number of gods and goddesses and all sorts of animals, from the elephant down to the snake. On the top and in a finely carved *mandapa* are seated Mahādēva and Pārvati, surrounded by a number of other deities who are praising him. Below the mountain is to be seen Rāvana in a kneeling posture trying to lift up the mountain, as in the Ellōra caves. He carries a sword in his hand, perhaps the one presented to him by Siva, after his liberation.

Gajāsura-samhāra mūrti at Amritēsvara Temple, Amritapura and Hoysalēsvara Temple at Halebīd.

Gajāsurasamhāramūrthi represents the destruction of an elephant *asura* by Siva and his wearing the skin of the elephant. The story is told differently in the Kūrma and other Purānas. The main story is the same in all. The sculptural representation of this Mūrti, which is to be seen in the mahānāsika or ornamental facade of the Amritēsvara temple at Amritapura, is "a unique piece of patiently and elaborately carved sculpture." In this, Siva has sixteen arms, a large number of them being broken; from what remains it is seen that they must have held the *pāsa*, *danta*, *trisūla*, *akshamāla* and *kapāla*. Two of the hands are seen holding the skin of the elephant. Surrounding the figure of Siva is the skin of the elephant in the form of a *prabhāmandala*. On the top of this skin, and beginning from the right and ending on the left are the figures of the *ashtadikpālakas* or the guardians of the eight quarters. On the right of Siva is the four-faced Brahma playing on the *vīna* with two hands and carrying in the other the *kamandala* and the *sruk* and *sruva*. To the left of Brahma is a four-armed person, who cannot be identified, surrounding the drum called *Jantha.* To the left of Siva is standing Vishnu with six hands; two are playing upon the flute, while the remaining four carry the *sankha*, *chakra*, *padma* and *gada*. There is also another four-armed figure standing to the left of Vishnu, which also cannot be identified. All these four figures are so carved as to suggest the notion of dancing. Within the fold of the skin of the elephant are the Dēvi and the Ganēsa to the right of Siva, and Nandi, the bull, and Bhringi to the left. At the foot of Siva lies the head of the elephant-*asura* killed by him. The head of Siva is ornamented by a *mandala* of *jatas* and the *jatāmakuta* he wears is adorned with a garland of skulls; and a similar garland is worn on the neck. A large number of nicely executed ornaments are on the person of the image of Siva. Above the *prabhāvali* is the *simhalalāta* which is by itself a striking piece of work. Siva, in this representation, is in the sitting royal ease pose, unlike in representations at other South Indian temples where he is shown standing with his right leg planted on the head of the elephant-*asura*. Siva in these latter is invested only with eight arms. (*Vide E.H.I.* II. 154 and Plates.) The face of Siva as here portrayed is a silent but speaking one, full of the philosophic calm indicated by the half-closed, down-looking eyes—which betoken Siva's composure after the destruction of the *asura*.

The Mūrti as represented at the Hoysalēsvara temple at Halebīd has also sixteen arms, each being invested with some well-known weapon of Siva or object closely connected with him; while the two hands are seen holding the elephant's skin. As at Amritapura, Siva is seen in the sitting, royal ease posture, with his right leg down on the *asura's* head and the left leg bent a little downward. The convolutions of the elephant's proboscis is very realistically depicted, implying the fierceness of the fight in which the *asura* did not accept defeat silently. The skin of the dead elephant is seen as a *prabhāmandala.* On the right of Siva are four famished creatures (*dākinis*) praising Siva, while on his left are a troupe of male and female musicians sounding drums and other musical instruments. The facial expression of Siva in this representation is one of philosophic joy—quiet and subdued —depicted by the slightly bent head and half-closed eyes, the mouth being lit by a suppressed smile.

Sapta-mātrika group, Belur.

The representation at Belur of the Seven Mother goddesses, female counterparts of the gods, who took part in Siva's conquest of Andhakāsura, is an impressive one These are:—Brahmāni, Mahēsvari, Kaumāri, Vaishnavi, Varāhi, Indrāni and Chāmunda. They are the counterparts of the male gods:—Brāhma, Mahēsvara, Kumāra, Vishnu, Varāha, Indra and Yama. They are armed with the same weapons, wear the same ornaments, ride the same vehicles and carry the same banners as the corresponding male gods. In sculpture, according to one authority, Brāhmani should be represented like Brahma; Mahēsvari like Mahēsvara; Vaishanavi like Vishnu; Varāhi as a short woman with an angry look and bearing a plough as her weapon; Indrāni like Indra; and Chāmunda as a terrific woman. This last goddess should have her hair in a dishevelled condition, should possess a dark complexion and have four hands; she should wield the *trisūla* in one of her hands and carry a *kapāla* in another. All the *Mātrikas* should have two of their hands held in the *varada* (boon-giving) and *abhaya* (fear-abating) poses, while the other two hands should carry weapons appropriate to the male counterparts of the female powers. They are shown seated upon *padmāsanas* in the sculptures. There is little difference between the sapta-matrika group at Belur and that at Ellora. Each begins with Vīrabhadra, playing on the *Vīna*, and ending with Vināyaka. (*Vide E.H. I.* I. ii. 383, Plate cxliii).

Vīrakals of Hoysala Period.

Vīrakals and *mahāsatikals* were as common during the Hoysala times as during the previous and succeeding ages. Many of them were apparently set up in memory of men who fell in recovering cows which had been stolen. Cattle raids seem to have been a favourite method of harrying in border districts or between the followers of hostile chiefs and villages. (*e.g.*, *E.C.* Mysore i. Malvalli, 78 and 92 dated in 1183). A Vīrakal, particularly well sculptured, is near the Siva temple at Alburu, Tiptur Taluk. It shows caparisoned horses, elephants, etc. It is dated in 1395 A.D. (Tiptur 44). One of the usual type is in the *prākāra* of the Buchēsvara temple about 6 feet high, with four panels, the second from the bottom showing two warriors in celestial cars, the third, a *linga* and the fourth, Umāmahēsvara in the centre flanked by Brahma to the right and Vishnu to the left. It bears inscription *E. C.* V. Hassan *70*. dated about 1180.

Siditalegodu.

An unusual kind of vīrakal, which was apparently much popular at the time, and sculptural representations of which are available may, however, be noted here. It is the type of Vīrakal known as *Sidetalegodu* or "offering the springing head." An instance of this is the *vīrakal* lying in a field to the south-west of the hill Pagudsalubetta, at Siddapura, Chitaldrug District, and dated in the reign of Ballāla II. It clears up the meaning of the phrase "Sidetale-godu," used in connection with the now prohibited rite of hook-swinging. The reference is to a custom frequently alluded to in inscriptions, according to which a devoted servant (man or woman) took a vow that he or she would not survive his or her patron, and sacrificed himself or herself on the occurrence of the patron's death. This was done in several ways. But in this particular instance, a bowed elastic rod was set up behind the person with its end attached to the top-knot of the hair, so that the head, when cut off, sprang up with the rebound of the rod. The inscription on this Vīrakal is Molakalmuru 12, dated in 1215 A.D. which records the circumstances under which a woman gave up her life in this manner. (*E.C.* XI. Chitaldrug).

(c) Jain.
(i) Gangas.
Priority of wooden over stone sculpture.
Conversion of wooden into stone temples.

Jainism has long been one of the chief religions of Mysore. Its influence probably dates from a period long anterior to the introduction of Buddhism, sometime before or during the reign of Asōka as signified by the discovery of his edicts in this State. It is also probable that the existence and influence of Jainism stood in the way of the more rapid progress of Buddhism in the land. There is reason to believe that the first structures raised for religious purposes by the Jains were in wood and it was only in later days, when the use of stone became more general, that the old structures were converted into stone *chaityālayas*. There is more than one specific reference to this conversion in the extant inscriptions. (*Vide E.C.* VII. Shikarpur 136 dated in 1068 A.D. and Shimoga 41 dated in 1122 A.D.). This process of conversion was apparently going on even as late as the 11th and 12th centuries. From the first of these two inscriptions, we learn that Lakshmana, the Minister of Sōmēsvara II, the then Chālukyan Emperor, at the instance of Sānti-nātha, his Minister at Banavāsi, built of stone the Mallikāmōda Sāntinātha Basadi at Baligāmi, which was till then a wooden structure. He also made grants of land to it, which formerly belonged to other *basadis*. We are told he also put up a stone pillar at the great gateway of the temple recounting his names and titles. (*E.C.* VII. Shikarpur 136). The second inscription referred to above is one of Nanniya Ganga, which mentions the interesting fact that Dandiga and Mādhava of the Ganga line had established on the hill of Mandali a *basadi*. For this *basadi*, the kings of Ganga line had, we are told, continued to provide the offerings and afterwards caused it to be built of wood. Bhujabala Ganga Permadi Dēva, Nanniya's father, made this *basadi* "the chief of all the *basadis* hitherto existing or in future to be established in the Edatore Seventy of the Mandali Thousand giving it the name of *pattada basadi* (literally the Crown *basadi*) and endowed it with certain lands. This *basadi* appears to have been known also as the *Pattada-tīrtha basadi.* In Saka 1027 (or A.D. 1105) Bhujabala, in honour apparently of great victories won by him over his enemies and as a thank-offering, granted further lands to this *basadi* for its daily offerings and worship and for the food of the saints (Rīshis) attached to it. His son Nanniya converted in 1122 A.D. the wooden *basadi* of his grand-father into a stone one. For the promotion of the (Jain) faith, he further erected the Kuruli and other *basadis*, altogether twenty-five *chaityālayas*, to all of which grants appear to have been made. A village appears to have grown up around the *Pattada basadi*, called Basadihalli, the customs dues of which seem to have been granted to it. (*E.C. VII*, Shimoga i, Shimoga 4).

The earliest Jain monuments.

The earliest references to Jain monuments accordingly go back to very early times. Leaving aside the period covered by Chandragupta and his son Asōka, about which our knowledge is still fragmentary, we find the first definite references to Jain monuments in the reign of the Ganga kings. The monuments erected by them or during their time fall under the three classes of:—*Jinālayas*, *bastis* or *chaityālayas* which are temples dedicated to one or other Jain saints called *tīrthankaras*; free standing monuments, like the Gummata Image and *stambhas* or pillars; and memorial slabs or *Vīrakals*, etc. The first definite mention of a Jain temple is contained in the Manne Plates of the Ganga king Mārasimha dated in 707 A.D. (*E.C.* IX. Nelamangala, 60).

Mārasimha's general Srivijaya, we are told, caused to be made "an auspicious Jinēndra temple, lofty, immaculate, suited to its (Manne city's) grandeur" and granted to it a village. The Devanhalli Plates of the time of Srīpurusha record a grant to a Jain temple called Lōkatilaka Kandachchi, after the queen of Prithvi Nīrgunda Rāja, to the north of Srīpura, which, it has been suggested, was near Gudalur, now included in S. E. Wynaad, Nilgiris District, but originally a part of Mysore (*E.C.* IV, Mysore ii. Nelamangala 85, dated in 776 A.D.).

Jinālayas.

All the *bastis* situated on the Chandragiri hill probably go back to the 8th century. Among these are the Sāntinātha, the Supārsvanātha and the Pārsvanātha bastis. All these are in the Dravidian style of architecture and each contains an image, that in the Sāntinātha being a standing one 11 feet high; the image in the Supārsvanātha *basti* is about 3 feet high and is canopied by a seven-hooded serpent and flanked by male chauri-bearers; and that in the Pārsvanātha *basti* is the tallest image on the Chandragiri hill, being about 15 feet high and is canopied by a seven-hooded serpent. The so-called Chandragupta *basti* on this hill, attributed to the great Maurya Emperor Chandragupta, is the smallest on this hill and consists of three cells standing in a line, with a narrow veranda in front, The middle cell has a figure of Pārsvanātha, the one to the right has a figure of Padmāvati, and the one to the left a figure of Kūshmandini. In the veranda, there are Dharanēndra Yaksha at the right end and Sarvahna Yaksha at the left. There is no doubt that this is one of the oldest buildings on this hill, probably going back to the 8th or 9th century A.D. The Chandraprabha *basti* on this hill, in which there is a figure of Chandraprabha, the eighth Tirthankara, with the figures of his Yaksha and Yakshini in the *sukhanāsi* is apparently the *basti* which the Ganga king Sivamāra, son of Srīpurusha, built on this hill, according to an inscription engraved on a rock close to it. (*E.C.* II. Sravana Belgola, 415). This *basti* accordingly may be referred to the beginning of the 9th century. The Chāmundarāya *basti*, also on this hill, is not only one of the largest but also the most handsome of all *bastis* on it, both in style and in decorative features. It was, according to an inscription recently found at its outer entrance, founded by Chāmundarāya, who set up the colossus on the larger hill. The period of this building must be about 982 A.D. Its outer walls are decorated with pilasters and crowned with three fine friezes, one of small ornamental niches, the second of the heads and trunks of *yālis*, mostly in pairs facing each other, and the third of larger ornamental niches with seated Jina and other figures at intervals. The upper storey of this temple was, it is gathered from an inscription on the image of Pārsvanātha in it, built by Jinadēvanna, son of Chāmundarāya. Its period may be, as suggested by Mr. Narasimhachar, 995 A.D. The son apparently adorned his father's structure by adding an upper storey to it. The outer walls of this upper storey are also ornamented with three friezes similar to those found on the walls of the lower temple. The sixty-four *bastis* of Panasoge are apparently very ancient as the Ganga King Mārasimha I, who ruled between 961-974, is recorded to have made a grant to it. The Chengālva King, Rājēndrachōla Nanni-Chengālva, a feudatory of the Chōla king Rājēndrachōla, is said to have rebuilt them, about the middle of the 11th century. The two ruined *bastis* at Angadi, Mudgere taluk, standing in a line and facing north, may represent Hoysala buildings of an early type. There is scarcely any ornamentation on them. They may mark the transition from Chālukya to the purely Hoysala style. Behind them are, in a row, the inscriptions in *E.C.* VI.—Mudgere 9 to 18, the oldest being No. 11, a Jaina epitaph dated about 1000 A.D.

Stambhas.

Of the free standing monuments of the Ganga period, one at least, the *stambhas*, is earlier in date than the great Gummata image. These *stambhas* are of two kinds, Mānastambhas and Brahmadēva Stambhas. Mānastambhas are pillars which have a pavilion at the top containing standing Jina figures facing the four directions. These differ from the Brahmadēva pillars which have a seated figure of Brahma at the top.

Kūge Brahmadēva Pillar, 974 A.D.

The Kūge Brāhmadēva Pillar was set up as a memorial pillar in honour of the Ganga king Marasimha II. This lofty pillar stands at the south entrance to the enclosure on the Chandragiri Hill at Sravana Belgola with a small seated figure of Brahmadēva on the top facing east. It had once eight elephants supporting its pedestal in the eight directions, but there are only a few now left. An old inscription (*E.C.* II. Sravana Belgola No. 59) engraved on the four sides of the pillar, commemorates the death of Ganga king Mārasimha II, which took place in 974. The period of the pillar cannot therefore be later than that date.

Tyāgada Brahmadēva Pillar, 983 A.D.

The Tyāgada Brahmadēva Pillar is a more beautiful and greater work of art. It is decorated with a graceful scroll of fine bell-shaped flowers and the beautiful flowering climbing shrub, the far-famed honey-suckle. It rests on a base beautified by figure sculpture—elephant, tiger and bears at its top. This pillar may be fittingly compared with Asōka's far-famed pillars, especially with the one at Allahabad which has a graceful scroll of alternate lotus and honey-suckle. It is said to be supported from above in such a way that a handkerchief can be passed under it. Chāmunda Rāya set it up; an inscription on its north side gives a glowing account of his exploits. It must, therefore, be set down to about 982 A.D. Hergade Kanna, according to an inscription on its south side, had an Yaksha made for it—about 1200 A.D. On the south side, at the base, are figures sculptured on it. Of these figures, the one flanked by chauri-bearers is said to represent *Chāmunda Rāya* himself and the figure to his left is said to represent his guru Nēmichandra. Nēmichandra, it is stated, wrote the *Gommata Sāra*, a Prākrit work, for the instruction of Chāmunda Rāya, the great minister of the Ganga King Rājamalla. The other figure (sitting) to the left of Chāmunda Rāya is probably that of an attendant. Chāmunda Rāya is sitting in the ease posture.

Statues. The Gommatēsvara Statue, 983 A.D.

The greatest monument of the Ganga period is the colossal statue of Gommatēsvara at Sravana Belgola, which proclaims for all time their long sway over Mysore and Chāmunda Rāya's religious faith. The hill on which it stands is the larger of the two at Sravana Belgola, and is known variously as Doddabetta, Indragiri and Vindhyagiri. It is about 3,347 feet above the level of the sea and about 470 feet above the plain at its foot. A flight of about 500 steps cut in the granite rock leads up to the summit of the hill, upon which stands an open court surrounded by a battlemented corridor containing cells, each enshrining a Jina or other figure. This, again, is surrounded at some distance by a heavy wall, a good part of which is picturesquely formed by boulders in their natural position. In the centre of the court stands the colossal statue of Gommatēsvara, about 57 feet in height. The image has been frequently described and all that has been known or said about it has been brought together by Mr. Narasimhachar in his scholarly and well illustrated edition of *E.C.* II, Sravana Belgola, to which every one should turn if any information is required about it. What follows is mainly based on it supplemented by a few notes, mainly confined to sculptural details, gathered on the spot, while on a visit to it.

The image is nude and stands erect facing north. The face is a remarkable one, with a serene expression. The hair is curled in short spiral ringlets all over the head, while the ears are long and large. The figure is treated conventionally, the shoulders being very broad, the arms hanging straight down the sides, with the thumbs turned outwards. The waist is small. From the knee downwards the legs are somewhat dwarfed. Though not elegant, the image is not wanting in majestic and impressive grandeur. The figure has no support above the thighs. Up to that point it is represented as surrounded by ant-hills, from which emerge serpents; and a climbing plant twines itself round both legs and both arms, terminating at the upper part of the arm in a cluster of berries or flowers. According to the Jainas, the plant is Madhari (*Gærtnera-racemosa*), a large creeper with fragrant white flowers, which springs up and blossoms in the hot weather. It appears to be known as *Kādu gulaganji* in Kannada. The pedestal is designed to present an open lotus. The face is the most perfect part artistically and the most interesting as well. The statue was caused to be made by Chāmunda Rāya, Minister and General of the Ganga King Rāchamalla, between the years 974-984 A.D., probably about 983 A.D. Many inscriptions on and near the image fix up this fact. The height of the statue may be put down at 57 feet and not 70 feet as was supposed by Buchanan-Hamilton or 60 feet-3 inches by the Duke of Wellington. This statue does not suffer in the least when compared with others of its kind. One of these is the deserted statue of Gommatēsvara at Sravanagutta, near Ilvala (Yelwal), in Mysore Taluk. It stands on the top of a small rocky hill and seems nearly 20 feet in height. This statue resembles the one at Enur, (in the present South Kanara District) which is about 35 feet high, in being represented by a grave smile, but differs from the other known statues in having each hand resting on the hood of a fully formed cobra. A creeper twines round the thighs and arms while the cobra with expanded hood forms a support for each hand. There are no inscriptions at the place to show its period. The nearest Jaina inscription is one at Bastipura, Balagula hobli (*E.C.* I Mysore I Seringapatam 144) which refers to the setting up of a *basti* of Pārsvadēva by the gaudas of Kūrigahalli in Sakha 1315 (A.D. 1393). The image may, therefore, with some probability, be referred to the 14th century or about 400 years later than the Gommata. The Enur statue was set up in 1604 A.D. by Timma Raja of the family of Chāmunda at the instance of Chārukīrti Pandita of Belgola. The statue at Karkala (41 feet, 5 inches) was erected in 1432 A.D. by Vīra Pāndya at the advice of Lalitakīrti of Panasoge. This statue was moved to the spot where it now stands. The two latter statues are identical with the one at Sravana Belgola in the way in which they are represented, but differ, as stated before, considerably in the features of the face. Of the accessories of these images, the ant-hill, with serpents issuing from them, which surround the lower limbs, and the climbing plant which twines round both legs and arms are worthy of notice. They are found in all the three statues, and are intended to symbolise the complete absorption in penance of the ideal ascetic until the ant-hills arise at his feet and creeping plants grow round his limbs. Despite the general agreement in the symbolism employed in all the three images, the Belgola statue is not only the oldest in date of execution and in height, but also the most remarkable from its striking position on the top of a very steep hill. The difficulty involved in evolving a statue of the kind from a solid mass of rock might easily be imagined. It is a perfect example of the sculptor's art of the time to which it belongs. Whether for boldness of conception or for the manner in which the idea underlying it, the idea of man's victory over his *Karma*, of a Kēvali in perfect peace with himself and all else in the universe, has been translated into artistic terms, it stands altogether unrivalled. On both sides of the image of Gommata, a little to the front, are two chauri-bearers, about six feet high, beautifully carved and richly ornamented, the one to the right being a male Yaksha and the other a female. The Yaksha to the right is a standing figure as beautiful and as majestic as Manjusri Bōdhisatva referred to in Grünwedel, 200. He is in royal dress, wearing a crown, carrying a chauri in right hand and a fruit in the left. To the left is the female chauri-bearer, similarly with royal marks, chauri in left hand and fruit in right hand—the positions being reversed—also standing. The Dwārapālaka to the left of the enclosure has four hands:—in three of which he holds maces of different kinds, while the fourth is in *abhaya* pose (left hand). This is altogether a figure of imposing height and size.

The pillared hall (*mantap*) in front of the Gommata is decorated with nine well carved ceilings. Eight of them have figures of the *Ashta dikpālakas* (regents of the eight directions) in the centre surrounded by other figures, while the central one has in the middle a figure of Indra holding a *kalasa* or water vessel for annointing Gommatta. The ceilings are artistically executed, and considering the material used—*viz.*, hard granite—the work redounds to the credit of the sculptors. From the inscription in the central ceiling (*E.C.* II. Sravana Belgola, No. 221) it may be inferred that the hall was caused to be erected by the minister Baladēva in the early part of the 12th century. The central panel, square in form and devoted to Indra, deserves a special word or two. This panel is exquisitely done, replete with figure sculpture and scroll and trellis-work. Indra's figure is enclosed in an inner circular panel cut out within the square panel, the four corners between the circular and square panels being adorned with *simha lalātas*. The four corners of the square and the four central points of each side of it are decorated with smaller panels, devoted to the eight regional gods—*Ashta dikpālakas*—each riding his vehicle, *but without his consort by his side* (as in the Hale Alur and Nanditavare panels). Nirruti is, curious to state, on the left shoulder of his vehicle—Man. Curious also to note that Indra is again represented in these panels, riding his vehicle, the elephant. In the inner circular panel, Indra is represented standing—a fine, handsome figure—as it should be according to Āgamic writers on Iconography—adorned with *Kirīta* (crown), *Kundalas* (ear-rings), *Hāra* (garlands), *Keyūra* (wrist bands, etc.) and other ornaments and draped in his garment. He has two eyes and four hands, in two of which he carries the water *Kalasa* and in the other two, he holds his instruments—the *ankusa* in the left and the *vajra* in the right. Surrounding him, on either side, are six male attendants playing on musical instruments of one kind or another. Indra has not been given his *vehicle* Airāvata here—perhaps because he is here supposed to have got down his vehicle to honour Gommata by pouring the water on him from the *Kalasa*. The enclosure round the Gommata was built by Ganga Rāja, about 1117 A.D. The cloisters around the Gommata enshrine forty-three images —except for two, all of them represent the twenty-four Tīrthankaras, some being repetitions, having been set up at different times by devotees. A set of twenty-four was set up by one Basavisetti about 1200 A.D. These embellishments add to the grandeur of the place. Opposite to Gommata, outside the enclosure, is a Brahmadēva pillar, with a pavilion at the top, about 6 feet above the ground level, enshrining a seated figure of Brahma. Below this pavilion stands the figure of Gullakāyajji about 5 feet high and holding a *gullakāyi* in both hands—a well built imposing figure. Both the pillar and the figure were caused to be made—so tradition says—by Chāmunda Rāya. The *Akhanda bāgilu*, so called because the whole doorway is carved out of a single rock, was also caused to be made by Chāmunda Rāya. The lintel, which is elaborately carved, shows a seated figure of Lakshmi with flowers in her hands, and elephants on either side, bathing Lakshmi and *not* the *flowers* in her hands. The two shrines of Bharatēsvara and Bāhubali, on either side of this doorway and the grand flight of steps leading to it, were the work of Bharatēsvara, about 1130 A.D. To the right of this doorway (*Akhanda bāgilu*) is a big boulder, called Siddhara Gundu (boulder of Siddhas) on which are incised several inscriptions, the *top portion being sculptured with rows after rows of seated figures representing Jaina gurus*—some of them having *labels* below them giving their names. These figures may be compared to what Grünwedel (*Buddhist Art in India*, 196-197) styles "the never-ending repetition of Buddha figures in the buildings of later Buddhism." The Buddhas and Bōdhisatvas on the rock-temples at Ellora are of this sort. "In this way an endless and altogether monotonous pantheon arises, with vague, merely allegorical names, and constant change of attributes. Now, as it was considered a salutary act of the best kind to represent as many Buddha figures as possible, all artistic activity naturally decayed, and after a time there were only reproductions of the established type that were more or less good, and more or less influenced by native style. Rows of Buddha figures were employed in the decoration of temple facades, while rocks were turned into terrace-reliefs filled with Buddhas, and caves filled with thousands of Buddha statues of all sizes," as for example at the Pegu Caves near Pekin and in N. China. On the analogy adduced, these Jaina images multiplied on

Siddhara Gundu should have been later additions. They probably belong to the 14th century, to which the Siddhara Basti refers itself. This is a small temple enshrining a seated figure of a Siddha, about 3 feet high. On both sides of the figure stand two fine inscribed pillars, each about 6 feet high. They are similar to the inscribed pillars in the Mahānavami Mantapa on the Chandragiri Hill and show elegant workmanship, especially at their tops which are in the form of a beautiful tower. The inscription on the pillar to the right (of the Siddha figure) is No. 254 (*E.C.* II. Sravana Belgola), which relates to the epitaph of a Jain teacher named Panditārya who died in 1398, the composer being Arhaddāsa. The bottom panel of the tower represents a Jaina teacher seated on one side of a *thavanakōlu* (stool) giving instruction to his disciple seated on the other side. The second panel shows a seated Jaina figure. The inscription on the other pillar (No. 258) commemorates the death in 1432 of another Jaina teacher named Srutamuni, the composer in this case being the Sānskrit poet Mangarāja. The base of the pillar is well carved but is destitute of figure sculpture.

Fergusson's description of the Gommata.

No reference to the Gommatēsvara can be considered to be complete without the classical description of it by Fergusson. In his well-known *History of India and Eastern Architecture* (II—74), he observes as follows:—

"The statues of this Jaina saint (Gommata) are among the most remarkable works of native art in the south of India. Three of them are well known, and have long been known to Europeans. That at Sravana Belgola attracted the attention of the late Duke of Wellington when, as Sir A. Wellesley, he commanded a division at the siege of Seringapatam. He, like all those who followed him, was astonished at the amount of labour such a work must have entailed, and puzzled to know whether it was a part of the hill or had been moved to the spot where it now stands. The former is the more probable theory. The hill is one mass of granite about 400 feet in height, and probably had a mass or Tor standing on its summit—either a part of the subjacent mass or lying on it. This the Jains undertook to fashion into a statue 58 feet in height, and have achieved it with marvellous success. The task of carving a rock standing in its place the Hindu mind never would have shrunk from, had it even been twice the size; but to move such a mass up the steep smooth side of the hill seems a labour beyond their power, even with all their skill in concentrating masses of men on a single point. Whether, however, the rock was found *in situ* or was moved, nothing grander or more imposing exists anywhere out of Egypt, and even there, no known statue surpasses it in height, though, it must be confessed, they do excel it in the perfection of art they exhibit."

Workman's Estimate.

The following is taken from Workman's *Through Town and Jungle*, 82-84 :—

"It is probable that Gommata was cut out of a boulder which rested on the spot, as it would have been a work of great difficulty to transport a granite mass of this size up the oval hillside. It is larger than any of the statues of Rameses in Egypt.

The figure is standing with shoulders squared and arms hanging straight. Its upper half projects above the surrounding ramparts. It is carved in a fine-grained light grey granite, has not been injured by weather or violence, and looks as bright and clean as if just from the chisel of the artist.

The face is its strong point. Considering the size of the head, which from the crown to the bottom of the ear measures six feet six inches, the artist was skilful indeed to draw from the blank rock the wondrous contemplative expression touched with a faint smile, with which Gommata gazes out on the struggling world.

Gommatēsvara has watched over India for only 1,000 years, whilst the statues of Rameses have gazed upon the Nile for more than 4,000. The monolithic Indian saint is thousands of years younger than the prostrate Rameses or the guardians of Abu Simbal, but he is more impressive, both on account of his commanding position on the brow of the hill overlooking the wide stretch of plain and of his size."

In Praise of the Statue.

An inscription included in *E.C.* II. Sravana Belgola, new edition, and registered as No. 234 (-85 of the old edition) of about 1180 A.D., which is in the form of a short Kannada poem in praise of Gommata composed by the Jain poet Boppana, also called Sujanōttamsa, furnishes the following particulars about Gommata:—

> "He was the son of Purudēva or the first Tīrthankara and the younger brother of Bharata. His other name was Bāhubali or Bhujabali. There was a struggle for empire between the brothers, which resulted in Bāhubali generously handing over the kingdom of the earth to the defeated elder brother and retiring from the world in order to do penance. He thus became a Kēvali, and attained such eminence by his victory over *karma*, that Bharata erected at Pandanapura an image in his form, 525 bow-lengths in height. In course of time the region around the image having become infested with innumerable *kukkuta-sarpas* or cockatrices . . . . the statue came to be known as Kukkutēsvara. It afterwards became invisible to all except the initiated. But Chāmunda Rāya, having heard a discription of it, set out with the desire of seeing it. Finding, however, that the journey was beyond his power owing to the distance and inaccessibility of the region, he resolved to erect such an image himself and with great effort succeeded in getting this statue made and set up.

The same inscription describes Gommata thus:—

> "When an image is very lofty, it may not have beauty; when possessed of loftiness and real beauty, it may not have supernatural power; loftiness, real beauty and mighty supernatural power being all united in it, how worthy of worship in the world is the glorious form, comparable to itself, of Gommatēsvara-Jina! When it is said that Māya (the artist of the gods), Indra and the lord of serpents are unable respectively to draw a likeness, to take a full view and to undertake the praise of it, who else are then able to draw a likeness, to take a full view and to undertake the praise of the matchless form of wondrous beauty of the southern Kukkutēsvara? The famous world of the Nāgas always forming the foundation, the earth the base, the points of the compass the walls, the region

of heaven the roof, the cars of the gods above the towers, and the cluster of brilliant stars the inner broad jewel-awning, the three worlds enlightened by Jina's sayings have thus become the abode of Gommatēsa. Is he of matchless beauty? he is Cupid; is he mighty? he is the conqueror of the emperor Bharata; is he liberal? he gave back the whole earth though he had completely conquered it; is he free from attachment? he is engaged in penance and contents himself with the two feet of earth given to him; is he possessed of perfect knowledge? he has destroyed the bonds of *karma*; this said, how exalted is Bāhubalīsa! No man shall take pleasure in killing, lying, stealing, adultery and covetousness; if he does, he will lose for ever this world and the next: lo! Gommatadēva looks as if proclaiming this standing on high. The ant-hills and the pressing and entwining creepers on the body looking as if the earth and creeper-like women owing to their grief came and tightly embraced him, saying, "why have you forsaken us?" The state of Gommatadēva's intense application to penance was worthy to be honoured by the lords of serpents, gods and sages.

Mr. Narasimhachar writes :—

The account given of Gommata in this inscription is repeated with some additions and variation in the details in several literary works such as the *Bhujabali-sataka*, of about 1550, by Doddaiya of Piriyapattana, the *Bhujabali-charite*, of 1614, by Panchabāna of Sravana Belgola, the *Gommatēsvara-charite*, of about 1780, by Anantakavi, the *Rājāvali-kathe*, of 1838, by Dēvachandra, and the *Sthalapurāna* of Sravana Belgola. Of these, the first work is in Sānskrit and the others in Kannada. *Bhujabali-charite* states that Ādinatha had two sons, Bharata by his wife Yasavathi and Bhujabali by his other wife Sunande. Bhujabali married Ichchhadēvi and was the ruler of Pandanapura. Owing to some misunderstanding, there was a battle between the two brothers, in which Bharata was defeated. Bhujabali, however, renounced the kingdom and became an ascetic. Bharata had a golden statue, 525 *mārus* in height, of Bhujabali made and set up. Only the gods worshipped the image, the region having become inaccessible to human beings owing to *kukkuta-sarpas* which infested it. A Jaina teacher, named Jinasēna, who visited southern Madhura, gave an account of the image at Pandanapura to Kalaladēvi, mother of Chāmunda Rāya, who vowed that she would not taste milk until she saw Gommata. Being informed of this by his wife Ajitādēvi, Chāmunda Rāya set out with his mother on his journey to Pandanapura. In the course of the journey he stopped at Sravana Belgola, went up the smaller hill to pay homage to Pārsvanātha of the Chandragupta-basti and to the foot-prints of Bhadrabāhu, and descended. The same night Padmāvati and Brahma appeared to him in a dream and said, "Around the god at Pandanapura to a considerable distance *kukkuta-sarpas* keep guard and will not allow any one to approach. It is not therefore possible for you to see him. Pleased with your devotion, he will, however, manifest himself to you on the summit of the larger hill. Purify yourself and discharge a golden shot from your bow from the smaller hill and the god will instantly become visible." The mother, too, had a similar dream. The next morning Chāmunda Rāya purified himself and standing on a rock on the smaller hill, facing south, discharged from his bow a golden shot to a boulder on the larger hill. As soon as the shot struck the boulder, the head of Gommata revealed itself. When afterwards the officiating priest placed a diamond chisel on the boulder and struck it with a jewel hammer, the layers of stone fell off and the full image became visible. Then with the help of sculptors Chāmunda Rāya caused to be made the Pātālagamba with Brahma to the right, the Yaksha-gamba with Brahma in front, the upper storey, the Tyāgadakamba with Brahma, the entrance known as Akhandabāgilu carved out of a single stone, and flights of steps here and there.

He then made elaborate arrangements for performing the *abhishēka* or anointment of Gommata. But, to his grief, the milk used for anointing the image would not descend lower than the thighs. Being at a loss to know the reason for this, he sought the advice of his guru who directed him to use for anointment the little milk that an old woman had brought in a white *gulla-kāyi* (the fruit of the egg plant). When the priests poured this milk on the head of the image, it instantly ran down all over the statue in streams and covered the hill. The old woman was henceforward known as Gullakāyajji. Chāmunda Rāya then founded a village at the foot of the hill and granted for the god a large number of villages (68 named) of the revenue value of 96,000 *varahas*. When he asked his guru Ajitasēna as to the name to be bestowed on the village newly built, he said, "as the old woman who had brought milk in a white *gulla-kāyi* obtained celebrity by immersing the god in that milk, it is appropriate that the village should be named Belgola." He accordingly named the village Belgola and had also a stone image of Gullakāyajji made. He obtained renown by founding this modern (*abhinava*) Pandanapura.

The author of this work, Panchabāna, is named in inscription No. 250 (84) of 1634.

Date of the Statue.

An inscription registered as No. 234 in the new Edition (No. 85 of the old Edition) of the Sravana Belgola volume of inscriptions, dated in 1180 A.D., states that the statue of the Gommata was caused to be made by Chāmunda Rāya. Chāmunda Rāya was the Minister of the Ganga king Rāchamalla, whose reign began about 974 A.D. and ended in about 984 A.D. Mr. Narasimhachar thinks that the statue must have been erected about 983 A.D., since according to tradition the consecration took place during Rāchamalla's reign. But as a Kannada work on the Twenty-four Tīrthankaras, popularly known as *Chāmunda Rāya Purāna*, composed in 978 A.D., does not mention the erection of the statue in the long account given of the author's achievements, it is, he thinks, reasonable to conclude that the image was set up after 978 A.D. In the absence of more precise information, he would set down the completion of the colossus to 983 A.D. The traditional date of the consecration of Gommata by Chāmunda Rāya given in several literary works is Sunday the fith lunar day of the bright fortnight of Chaitra of the cyclic year Vibhava corresponding to the year 600 of the Kaliyuga era. Dr. Shama Sastri in one of his recent *Reports* suggests on the basis of a verse in Nēmichandra's *Gommatasāra* that the *Vibhava* year mentioned in the verse can only refer to one of the two *Vibhava* years, one coinciding with 968 A.D. and another with 1028 A.D. But as the astronomical particulars given in it fully agree with the

Vibhava year which coincided with 1028 A.D., he thinks that the statue of Gommata was set up by Chāmunda Rāya in 1028 A.D. According to him, the exact date is Sunday, 3rd March 1028 A.D. (*M.A.R.* for 1923, Paras 58-60.) If this date is held to be correct, then the tradition that the consecration took place during the reign of Rāchamalla is without any foundation. It is possible that the excavation of the statue was begun in Rāchamalla's reign, but it was completed after his time when the consecration took place. Except on some such hypothesis, it is difficult to explain the difference of 44 years between the years 984 A.D., the last year of Rāchamalla's reign and 1028 A.D., which corresponds to the *Vibhava* year in which the consecration is said to have taken place.

The Bharatēsvara Statue: ***Circa*** **10th century.**

There is another statue of some interest on the Chandragiri Hill and it deserves to be noted here, as it is closely connected with the Gommata and also belongs to about the 10th century. This statue is to the west of the Maharnavami Mantap, close to the kitchen. It is 9 feet high, facing west. It is said to represent Bharatēsvara, brother of Bāhubali or Gommata and son of Ādinatha, the first Tīrthankara. The image is an unfinished one—being complete only to the knees, from which point it rises from the face of the rock. It may have been carved out of a large upright boulder on the spot where it stands. A few feet from this statue is an inscription (*E.C.* II Sravana Belgola, No. 61) stating that Arittonēmi *caused* something to be made. From this it has been supposed that he was the sculptor of this statue and the colossus on the Doddabetta. But the inscription is distinct that he *caused* something to be made. So he cannot be the sculptor nor can we be sure that the statue was the thing caused to be made by him. The period of the inscription seems to be about 900 A.D., nearly a century before the colossus on the larger hill came into existence. Arittonēmi is the Prākrit form of the Sānskrit Arishtanēmi, which is the name of the Jina Nēminātha. It is also the name of several Jaina teachers in inscriptions of the 7th century A.D. and onwards to the middle of the 10th century.

The statue, though incomplete, is not without sculptural merit. It differs from the colossus in its facial expression. The eyes and head look up slightly heavenwards and the body is conceived as that of a gymnast. If finished, it would have proved an admirably conceived figure, depicting philosophic contemplation of a highly serene type.

Vīrakals. The Begur Stone, 890 A.D.

Of vīrakals, probably the best of this period is the Begur Stone. The whole of the lower portion of this stone is taken up with an elaborate piece of interesting sculpture representing the battle to which the inscription refers and the admission of the hero to paradise. It belongs to the time of Ereyappa, the Ganga King—about 890 A.D. He was at war with a neighbouring prince, of the name of Vīra Mahēndra. Under Ereyappa's orders, the chief Nāgattara marched upon Mahēndra's son Ayappa. In a battle at Tumbepādi, where, in the words of the inscription, "the battle was losing ground, going close up among the elephants, he slew (Ayappa) and died," Nāgattara saved the day, but sacrificed his life in so doing. This dutiful service was rewarded by the bestowal of the Nāgattara-crown on Iruga apparently the hero's son—with the grant of twelve villages, of which the chief was Bempur, now called Begur, where the inscribed slab was originally found by Mr. Lewin Bowring and removed to the Bangalore Museum, where it may be now seen. The stone forms the frontispiece to Rice's *E.C.* IX. and is registered as Bangalore 83, dated 890 A.D. In the uppermost panel are shown the nymphs, three on three sides of Indra, who is seen seated on a high stool (representing his throne) with his hands on his knees which are folded up to the back by a cloth or rope. He is sitting in a pensive mood, his right and left hands being both placed between his knees. One of the nymphs to the left side, holds her right hand up with two fingers on to the Heavens. She probably represents a dancing nymph. In the next panel are on one side three cavalry officers, all on horses, the leader of whom (Nāgattara) is probably he who is on the biggest horse, with his sword held up in the striking attitude. Before him are other fighters, marching against the enemy, the leader of whom is seen riding on a well caparisoned elephant—this is probably Ayappa. In the lowest panel, the battle between the foot soldiers is depicted. The whole is a spirited piece of representation. There is movement and life in the figure. The battle must have been a bloody one, the fighting being close. The fighters are seen in different postures and attitudes of striking, falling, rising, crouching and using the various implements of warfare—swords, daggers, spikes, etc.—from every point of vantage, apparently to inflict the greatest amount of damage; and shielding themselves against the blows of the enemy in every possible manner, bending, stooping and all but lying down. The hero of the day, Nāgattara, on his fine and well groomed and well caparisoned steed, with its head down in the stress of the fight, is seen to advantage in his turned, agile attitude, with his sword held aloft in his right hand, advancing against the enemy, who is at the head of a beautiful elephant whose raised up legs betray its agitated walk down the field of battle bearing his master, who shows up above his head his dagger indicating his desire to pierce it into the body of his chief foe.

Miscellaneous Sculpture: A Domestic Scene.—The Doddahundi Stone, 921 A.D.

At the head of the Doddahundi Stone (*E.C.* III i. T.-Narsipur 91 dated in 921 A.D., though Sir John Fleet assigns it to about A.D. 840,—*E.I.* VI. No. 6, and now in the Bangalore Museum) is a suggestive bas-relief depicting Nītimārga's death, the exact date of which event is not known, but his eldest son Satyavākya was present at it. It has been set down to 921 A.D. One of the king's followers, Agarayya by name, evinced his fidelity by being buried under him. The king is represented as dying on a couch, which is apparently wooden, two of its bent legs being visible. Underneath the couch, are two vessels, one globular and another oval, on two little stands, with their mouths closed by tight fitting lids. The king is lying down gently on his right with his right hand half resting on what appear to be double pillows, one on another, and touching the edge of the cot, with his crowned head raised up, and his outstretched legs, passing over the left lap of Agarayya, his family servant, who stands by supporting him by his right hand, rest partly on an oval foot pillow. The king wears a triple crown, circular ear-rings, pendants and necklaces, circular ornaments on the upper arms and at the wrists and on the legs. He is in his shorts and over him are two umbrellas, one big and another short. Agarayya wears a peaked cap and is dressed nearly in the same manner except that he has no ornament for either leg. He is, however, pointing his raised left hand with the five fingers open heavenward, apparently suggesting that Heaven is awaiting to receive His Majesty the King on his death. Behind the dying king, at his head-side, is the well-dressed figure of an young warrior-like boy, in full panoply, side-sword hanging, dagger tucked up to the waist and hand-knife in striking upside-down attitude, standing in great anguish slightly bent to one side, but brave withal. His face resembles that of the dying king and directly over his head, the hair of which is done up nicely in a double knot, one above another, with a flower in between, in crosswise fashion, producing a pleasing effect, is an umbrella, which shows his royal origin. This is without doubt, Nītimārga's "good son Satyavākya" as he is described, in the inscription, which adds, that he—the latter—granted a *Kalnād* (*i.e.* grave-side gift) to Agarayya for his gallant deed. Agarayya's position in the sculpture shows that he not merely supported the king on his death bed by offering his lap to him (as his own son would have done according to immemorial custom) but also went one step further and allowed himself to be actually buried under the king. The dying king with his left hand on his loins, indicating not only the last stage of physical exhaustion requiring his being propped up on the couch but also the pain of final separation from those near and dear to him, his sorrowing but brave son, and the self-sacrificing *major-domo* filled with joy at the opportunity given him for demonstrating his loyalty are brought out with a sure hand. The scene is a domestic one, and that is well impressed by the couch and the vessels and by the very select nature of the party present on the occasion. The sculpture has been described as "rude" by Mr. Rice, but its rudeness is confined to the stone and does not extend to the realistic picture portrayed by it. There is no fault about its make-up and that is not by any means its least remarkable part. The arrangement of the three umbrellas, one held directly above the son, and the two others only on the king, and not on the serf, who is close by, shows that the artist's skill was undeniably great. The dresses and ornaments of the king, the *major-domo* and the royal son are equally faultless, the sash on the shorts of the son being nicely done up and brought neatly folded down to his ankles. One can almost perceive the effect of the pressure applied at the waist by this arrangement. There is, it may be remarked, no rudeness about the sculptor's art as depicted in this piece of work.

A Hunting Scene on the Ātukūr Stone, 950 A.D.

Very spirited is the representation of the fight between the hound and the boar at the head of the Ātukūr Stone, of the time of the Ganga King Būtuga. When set on the chase, the hound, a fine beast with its short tail curled up to the hind part of its body, thrusts its right fore leg into the half-opened mouth of the boar and applies its wide opened mouth with its well formed teeth, to the forehead of the bear, which, with its short tail turned up in anger, and its hind feet being planted in the ground, and its fore feet raised up, parries the blow successfully, with the result, "the boar and the hound," as the inscription records, "died together." To expiate the sin committed by the hound—in thus dying in the conflict—a stone was set up before the temple of Chellēsvara at Ātukūr, and a suitable piece of land was granted for its worship by the temple priest. It is enjoined that if the latter "enjoys it (the land) but does not perform worship to the stone, (he) is guilty of the sins that (the) hound had committed." The attack of the hound on the boar as depicted in this sculptural piece is perfectly life-like, everything about the two animals being thoroughly natural and realistic to a degree. The idea of the sculptor seems to be to convey the impression that the animals are well matched, and their death together—*i.e.* simultaneously—shows that the hound, which ought to have succeeded, paid the penalty for its sins by dying with the boar. The contents of the inscription fully confirm this idea of the artist who has translated the object of the donor with both vigour and skill. The setting up of the stone is clear evidence of the love of the chase that prevailed in Ganga times and of the animals employed in it.

Sculptural Representations of Elephant: *Circa* 900 A.D. and 907 A.D.

The figure of the elephant at the head of the Kyātanahalli stone inscription (*E.C.* Mysore i. Seringapatam 147) is a fine one, standing on its hind legs, in erect posture, with its proboscis slightly raised and bent gently inwards. It is shown as if it were about to bellow or as actually bellowing. Strikingly different is the pose of the elephant on the Tāyalur Stone (*E.C.* Mysore i. Mandya No. 14) which is dated in 907 A.D. It is a well caparisoned one, with necklaces hanging and its tusk bent and turned outwards. The left fore leg is slightly forward and gives a majestic air of dignity to the animal.

In the representations of this animal, its two chief characteristics of sagacity and docility are usually brought out and suggest the great familiarity that the people of the time possessed with it. This familiarity is reflected not only in the sculpture of the period but also in the language of the inscriptions. Thus in the Ātukūr Stone (dated in 950 A.D.), the great Kannara Dēva, of the Rāshtrakūta line, which bore rule over parts of the Mysore State, is, for instance, described as "a marvel with elephants" and as a "champion over wild elephants."

(ii) Western Chālukyas—Sōmēsvara II. Pillar of Victory at Sāntinātha Basti, Baligami, 1159 A.D.

Under the Chālukya rule, numerous Jain monuments came into existence in the old Kadamba country. At the Sāntinātha Basti at Baligami was set up in 1068 A.D. by Lakshma, the Governor of Banavāsi under the then Chālukya King, a pillar of victory, which with the temple has disappeared (*E.C.* VII, Shikarpur 136). It is mentioned, however, in an inscription set up at the temple by him at the gateway of the temple. The temple itself was, according to it, built by Lakshma, at the request of his Minister Sāntinātha, a great poet as well, who, it is said, converted the original wooden shrine into a stone one. This Jain temple has now disappeared, its probable site being marked by a massive seated Jain figure in the yard of a private house at Baligami. Another collossal fallen Jain statue lies to the east of the same village, but whether it belonged to the old temple is not known. But its colossal character marks it cut as a notable piece of sculpture.

Vikramāditya Brahma-Jinālaya, Kuppattur, 1077 A.D.

In the reign of his successor Vikramāditya, the beautiful Brahma Jinālaya appears to have been built at Kuppattur (*E. C.* VIII. Shimoga ii. Sorab 262, dated in 1077 A.D.). It must have been highly ornamented, if the inscription relating to it is to be believed. This inscription contains an elaborate account of its foundation. It is described as "an ornament to the world," for which the virtuous queen Mālala Dēvi obtained from King Kīrtti Siddani the most beautiful place in Edanda as a grant. It was consecrated by her through the Jaina teacher Padmanandi Siddhānta Dēva and called Pārsva-Dēva Chaityālaya. To it the Brāhmans of Kuppattur, having been worshipped by her, gave the name of *Brahma-Jinālaya.* She purchased lands from these Brāhmans and endowed them also to the new temple.

Jain Basadis at Humcha, 1077 A.D.

The Jain basadis at Humcha in the modern Nagar Taluk, which may be assigned to the same reign, must have been fine buildings, especially the Pancha-basadi, described in Nagar 35 (*E.C.* VIII. Shimoga ii) and other inscriptions as Urvi-tilakam, a glory to the world. They are now in ruins. These five basadis were built in 1077 A.D., the foundation stone for them being laid by the Jaina saint Srīvijaya Dēva (also called Pandita Pārijāta) the preceptor of Chattala Dēvi, adopted daughter of Rakkasa Ganga, who became the Pallava queen. The inscription states that the five basadis were built by Chattala Dēvi, who made grants of villages to them. Apparently, she greatly beautified them, as the inscription says, "she undertook the task of making the Pancha-basadi, known as Urvi-tilakam", *i.e.*, an ornament of the world. She is described as a great benefactor. She had gained renown, we are told, by completing "tank, well, basadi, temple, watershed, sacred bathing place, *satra* (feeding place), grove and other well known works of merit." The Pancha-basadi is described in the inscription as "that lofty pile," which "was the foremost in the world." Its alternative name was *Pancha-Kūta Jinā mandira.* This name indicates that the temple was one with five shrines in it, and must have been of the type which in the true Hoysala style came to be known as the *Panchakūtāchala.*

Tattakere, etc. Basadis, 1085 A.D.

To the same period may be assigned many other basadis built by Ganga feudatories of the Western Chālukyas. The Minister of one of these, Nokkayya, built a good number —one at Tattakere, another in Havge and still another at Nellavati, the latter two in honour of his dead son. The local chief (a Ganga) made grants to these temples and conferred royal insignia and the village headship of eight villages on Nokkayya, the great minister of the time. The basadi built at Tattakere, shone, it would appear, with the big village of Tattakere surrounding it. Nokkayya built four more *basadis* and established places for the distribution of water and food as well (*E.C.* VII. Shimoga 10).

Bannikere Basadi, 1113 A.D.

In 1113 A.D., in the reign of Bhujabala Ganga Pērmadi Dēva, apparently a Ganga feudatory of the Chālukyas, his second wife Bāchala Dēvi built what is described as a "beautiful" Jain temple at Bannikere, which the king and others endowed (*E.C.* VII Shimoga 97).

(iii) Hoysalas. Vinayāditya. Temples at Sosevur or Angādi: *Circa* 1050 A.D.

On the subversion of the Gangas by the Chōlas in 1004 A.D., the Hoysalas rose to power in the west of Mysore, and eventually in 1116 A.D., expelled the Chōlas and became rulers of the whole country. Their birth-place was Angādi and they were Jains by religion. The ruined temples at Sosevur or Angādi must have been fine buildings. In one of them is a well executed image of Kēsava still standing and there are large figures of the

Sapta Mātrika at the Vasantamma temple. But the finest and oldest sculpture is in the Jain bastis, probably of the 11th century. In addition to the massive seated images of Jina, in one of the bastis is a striking female figure representing a Yakshini. Above her head is a beautiful leafy canopy, and studded over the whole are minutely sculptured arboral animals, such as birds, squirrels, tree-frogs, lizards, etc. She may be compared to the Yakshini Chanda, who is represented, on a pillar in the Barahat stupa, as standing under a tree, and raising her hands among the branches as if to pluck the blossoms (*vide* Cunningham's *Bhārhut*, pl. XXII.). The same subject is met with, decoratively treated under the *suchis* of the gateways of Sānchi (*vide* Grünwedel's *Buddhist Art in India*, 41).

Jain Temple, Hale Belgola, 1094 A.D.

To the period—as Yuvarāja—of Vinayāditya's son Ereyanga may probably be assigned the ruined Jaina temple in Hoysala style at Hale Belgola. This is one of the temples that marks the transition from the Chālukya to the Hoysala style of architecture. The central ceiling of the *navaranga*, which is beautifully carved, has figures of the *ashta-dikpālakas*, seated on their vehicles with their consorts, the middle panel being occupied by Dharanēndra, with a five-hooded canopy, holding a bow in the left hand and what looks like a conch-shell in the right. There are also two well carved *chāmara* bearers, five feet high, lying mutilated. The *navaranga* doorway shows good workmanship. Inscription No. 148, dated in 1094 A.D. (*E.C.* V. Chennarāyapatna 148) records a grant by Ereyanga, father of Vishnuvardhana, to the Jaina guru Gōpanandi, whom it praises, and in whose favour it records the grant of the village of Rāchanahalli and the Belgola Twelve for repairs of the basadis of Belgola and other places. The period of this basti is probably 1094 A.D.

The basti at Hatna, Tiptur Taluk, known as the Nagara-Jinālaya, has a beautiful image which, according to an inscription on its pedestal, was set up by Mariyane-dandanāyaka, the father-in-law of king Ballāla I.

Basti at Hatna: *Circa* 1100 A.D.

Punīsa, the general of Vishnuvardhana, employed his wealth without any fear in restoring Jaina basadis throughout Gangavādi as they were in the days of the Gangas. The Chōlas had been ejected from Talkad and with them, we are to infer, their faith, Saivism. The general Punīsa, who was largely instrumental in effecting the reconquest, proclaimed his victory by restoring the *basadis* of the older faith of the land. An inscription dated in 1116 A.D. (*E.C.* IV. Yedatore 6) states this in so many words. The words actually used in it are:—"Without any room for fear, in the manner of the Gangas, he decorated the basadis of the Gangavādi in Ninety-six Thousand-Punīsa-Rāja-dandādhisa."

Restoration of Jain Temples by Punīsa, 1116 A.D.

According to an inscription dated in 1116 A.D. (*E.C.* IV. Chamarajanagar 83), Punīsa built a basadi at Chamarajanagar, which in his time was called Arakottāra, and endowed it. It was called the Punīsa-Jinālaya, or Trikūta-basadi. It is probably represented now by the Pārsvanātha basti at Chāmarājanagar where the slab containing this inscription has been found. In 1117 A.D. he built the Indirakulagriha at Sravana Belgola and made a grant to it. (*E.C.* II. Sravana Belgola 74). His wife Lakshmi built in 1116 A.D. the Erudukatte basti, dedicated to Ādinātha, Sravana Belgola (*E.C.* II. Sravana Belgola No. 130).

Trikūta Basti, Chamarajanagar, 1116 A.D.

The Tērina Basti at Sravana Belgola, also known as Bāhubali Basti, from Bāhubali (or Gommata) enshrined in it, has a curious car-like structure in front of it. It is known as *mandara* and is sculptured on all sides with 52

Tērina Basti, Sravana Belgola, 1117 A.D.

Jina figures. Two varieties of mandara are mentioned—namely Nandīsvara and Mēru. The present structure belongs to the latter class. An inscription (Sravana Belgola 7) dated 1117 A.D. states that Māchikabbe and Sāntikabbe, mothers respectively of Poysala Setti and Nēmi Setti, royal merchants of king Vishnuvardhana, caused the temple to be erected and the *mandara* made.

Vishnuvardhana Kattale Basti on Chandragiri Hill, Sravana Belgola, 1118 A.D.

Another basti built by Punīsa himself is the Kattale or dark basti, owing to want of light in it. It is dedicated to Ādinātha, the first Tīrthankara. His image is a fine seated figure, about 6 feet high, flanked by male chauri bearers (see plate XI in *E.C.* II). The sculptor has brought out the deep contemplative mood of the saint. The chauri bearers are in sympathy with this attitude, as their half-shut eyes show. These so-called "*chauri bearers*" are really Yakshas, carrying clubs in one of their hands and in the other a fruit, whose conical upper part is visible in the palm of their hands. From an inscription on the pedestal of the image, it is learnt that Ganga Rāja, the general of King Vishnuvardhana, caused the basti to be erected for his mother Pochavve—probably about 1118 A.D. This is the only temple on the Sravana Belgola hill which has a circum-ambulatory passage around the *garbhagriha*.

Basti at Jinanāthapura, 1117 A.D.

Ganga Rāja founded Jinanāthapura, about 1117 A.D. together with the basti at that place. The basti is a fine specimen of Hoysala work. The figure of Sāntinātha is a fine image, 5½ feet high, flanked by male chauri bearers. The *navaranga* has four elegantly executed pillars adorned with bead work. It has besides, nine good ceilings, each about 1½ feet deep. One of these is of the lotus pattern, with no figure sculpture except for the *simha lalāta*, at top and bottom. *This* basti *is perhaps the most ornate of the Jina temples in the State.*

Other Bastis of the reign.

Among other Bastis of sculptural interest, belonging to Vishnuvardhana's time are the Savati Ghandavārana basti on Chandragiri Hill at Sravana Belgola built by his queen, Sāntala Dēvi in 1123 A.D., in which the male chauri bearers and Yaksha and Yakshini figures are of particular interest; and the Mallinātha basti at Ābalwādi in Koppa Hobli, Mandya Taluk, built in 1130 A.D. (*E.C.* I. Mysore i. Mandya 50). The Pārsvanātha basti at Bastihalli, near Halebīd is well known for its turned and polished pillars, which yield double reflections. This basti was erected in 1133 A.D. (*E.C.* IV. Hassan, Belur 124). Sāmanta Soma, we are told, in an inscription of 1141-2 A.D. (*E.C.* IV, Nagamangala 94), built a lofty chaityālaya at Heb-Bidirurvādi. It was apparently called (*E.C.* IV. Nagamanagla 95) the Ekkōti Jinālaya and its sculptor was Māchōja, who styles himself "the āchārya of Kalkarinad, the Visvakarma of Kaliyuga." Sāmanta Sōma's son, Māra Dēva, fell in some battle and his wife, the Mahāsati Mahādēvi, we are told in an inscription dated in 1150 A.D., from love to her husband, went to *swarga* with him, and he gained the world of gods."

Narasimha I Bhandāri-Basti, Sravana Belgola, 1141 A.D.

There is some fine sculptural work in the Bhandāri Basti at Sravana Belgola, which dates from the time of Narasimha I. It is the largest temple at Sravana Belgola, dedicated to the twenty-four Tirthankaras. The twenty-four figures, each about 3 feet high, stand in a line on a long ornamental pedestal in the *garbhagriha*. There are three doorways, the middle one being well carved, with large perforated screens at the sides of each. The *navaranga* doorway is well executed, especially its lintel which is carved with human and animal figures and foliage. A veranda runs round the whole building, as also a *stone railing*. The railing is supported by round pillars about 4 feet high, to which thick slabs, about 2 feet and 6 inches broad respectively, are mortised lengthwise at the bottom and top, leaving an open space of about 9 inches in the middle. The *mānasthambha* in front of the basti is a fine monolith. The temple is popularly known as Bhandāra because it was erected by Hulla, the *bhandari* or treasurer of the Hoysala king Narasimha I (1143-1173 A.D.). From Sravana Belgola inscriptions Nos. 345 and 349, it is noted that the basti was erected in 1159 and that Narasimha, giving it the name of Bhavyachūdāmani, granted for its upkeep the village of Savaneru. Inscription No. 345 speaks in praise of it thus:—

> "The general Hulla caused this excellent Jina temple to be built with all adjuncts so that people said that it was a charming ornament of Gommatapura. Together with its enclosure, dancing hall, two fine strongly built large Jaina dwellings at the sides, and mansion with doorways resplendent with various elegant ornaments of foliage and figures, the matchless temple of Chaturvimsati-Tirthankaras, resembling a mass of religious merit, was thus completed by Hulla."

Beautification of Chandragupta Basti, *Circa* 1145 A.D

Various additions to the Chandragupta Basti on Chandragiri Hill at Sravana Belgola appear to have been made in the 12th century. Among these additions was an ornamental doorway set up in front with perforated stone screens at the sides, thus closing up the former open veranda. The doorway is beautifully executed, each architrave having fine fascias of elegant workmanship. The screens are pierced with square openings in ten regular rows and the interspaces, forty-five on each, are carved with minute figure sculptures supposed to represent scenes from the lives of the Sruta-Kēvali Bhadrabāhu and the Maurya Emperor Chandragupta. These sculptures, though exceedingly minute, are clear and display artistic talents of a distinguished order. As, in the eastern screen, the name (or rather signature) of

Dāsōja occurs in characters of the 12th century A.D., it is undoubted that it is the name of the sculptor who made the screens and the doorway. He is most probably identical with the engraver of the inscription 140, dated in 1145 A.D., included in the new *Sravana Belgola* volume (*E.C.* II). This Dāsōja was the son of the sculptor Rāmōja, entitled Sevanuballara Dēva. The outer walls are decorated with pilasters and above them with two fine friezes, one of two ornamental niches and the other of the heads and trunks of lions mostly in pairs facing each other.

Santīsvara Basti, Nittur, 1150 A.D.

The *navaranga* of the Sāntīsvara Basti at Nittur, has nine beautifully carved ceilings. The elegantly carved doorway has fine fascias in each architrave and bears an inscription on the lintel giving the name of the artist who prepared the doorway.

Pārsvanātha Basti, Heggere, 1160 A.D.

The Pārsvanātha Basti at Heggere, in Chitaldrug District, built of black stone, is a fine specimen of Hoysala architecture, consisting of a *garbhagriha*, a *sukhanāsi* and a *navaranga*. It is an elegent structure possessing considerable architectural merit, being perhaps the only basti of its kind in the State. The *sukhanāsi* entrance has perforated screens at the sides, its pediment too being a perforated screen. The *navaranga* is supported by four good black stone pillars and its central ceiling, about 2 feet deep, has a lotus bud, and is similar to those of the *garbhagriha* and *sukhanāsi*, the other ceilings being square and flat adorned with lotuses of three consecutive rows of petals surrounded by knobs except the one at the entrance which has nine blown lotuses. The original Jina image is gone and in its place there is now a small figure of Anantanātha. The outer walls have no figure sculpture, but only a row of fine flowers of various patterns all round. The basti was built in 1160

(*E.C.* IV Chiknayakanhalli 21) during the reign of Narasimha 1 by the Mahāsāmanta Gōvidēva in memory of his deceased consort Mahādēvi-Nāyakiti.

Mahānavami Mantapa, Sravana Belgola, 1176 A.D.

To the south of the *garbhagriha* of Kattale Basti, on the Chandragiri Hill at Sravana Belgola, stand two fine four-pillared mantapas side by side facing east, which belong to the time of Ballāla II. Both of them have inscribed pillars set up in the middle. The inscribed pillar in the north mantapa is beautifully executed, especially its top which is in the form of an elegant tower. The inscription on the pillar (Sravana Belgola No. 66) is the epitaph of a Jaina teacher named Nayakīrti, who died in 1176 A.D., set up by the minister Nagadēva, his lay disciple. There are likewise several other *mantapas* containing inscribed pillars of ordinary workmanship: one to the south of the Chāmunda Rāya basti, one to the east of Eradukatte basti, and two standing side by side like the Mahānavami *mantapas* to the south of the Tērina basti.

Ballala II. Akkana Basti, Sravana Belgola, 1181 A.D.

Very interesting sculptural work is to be found in the Akkana Basti, at the same village, which is the only temple in the village in the Hoysala style of architecture. It is a fine structure consisting of *garbhagriha*, *sukhanāsi*, *navaranga* and a porch. The *garbhagriha*, with a well-carved doorway, enshrines a standing figure, about 5 feet high, of Pārsvanātha, sheltered by a seven-hooded serpent. In the *sukhanāsi*, whose doorway is flanked by perforated screens, are seated, facing each other, fine figures of Dharanēndra and Padmāvati, the Yaksha and Yakshini of this Jina. They are all about 3 feet high and canopied by a five-hooded serpent. The *navaranga* has four beautiful black stone pillars ornamented with bead work and nine elegantly executed ceilings which are nearly two feet deep. The pillars are polished and have a shining surface like those of the Pārsvanātha temple at Bastihalli near Halebid. The porch has also a fine ceiling. It has also a railed parapet or *jagati* with a frieze in the middle of flowers between pilasters. The outer walls are decorated here and there with fine pilasters and miniature turrets. The tower, consisting mostly of uncarved blocks, except for a row of figures from the bottom to the top in the four directions, has on its front embankment a beautiful panel very artistically carved with scroll work and surmounted with a *simha lalāta* or lion's head. The panel has a seated Jina figure under a *mukkode* or triple umbrella in the centre flanked on either side by a male chauri bearer, a standing Jina and Yaksha or Yakshini. The pedestal is flanked by elephants. The embankment has at its sides figures of Sarasvathi. The tower itself has a seated figure in front. From the beautiful inscription (Sravana Belgola No. 327) which stands to the right of the porch, it is learnt that the temple was built in 1181 A.D. by a Jina lady Achiyakka, wife of Chandramauli, the Brahman minister of the Hoysala king Ballala II and that the king granted for its upkeep the village Bammeyanahalli. The temple is called Akkana basti, a shortened form of *Achiyakkana basti i.e.* basti founded by Achiyakka. This fact is confirmed by an inscription on the pedestal of the image of Pārsvanātha and by another at the village of Bammeyanahalli granted by Ballāla II (*E.C.* V. Chennarāyapatna 150 of 1182 A.D).

Sāntinātha Basti, Māgudi, 1182 A.D.

During the time of the feudatory Kadamba chief Boppa, his foremost supporter, Sankara Sāmanti, apparently the general of the ruling Hoysala king, Ballāla II, built what appears to have been a splendid temple dedicated to Sāntinātha at Māgudi. Māgudi evidently was a part of Bandanike, the royal city. The image of Sānthinātha, we are told, shone brilliantly—his feet illuminated by the rays from the jewelled crowns of gods, *Khēcharas*, and serpents. "With however much milk he (Pārsvanātha, *i.e.*, the image) is bathed, it disappears; though garlanded with flowers down to his feet, they vanish; though bathed with hot water, he on the contrary becomes cold;—is this not sufficient to describe the greatness of Sāntinātha?" Here is a further description of the image:—"The image removes the impurity of the feet, reflects in the hall and pillars the thoughts of the heart, gives life to the lines of figures and makes the walls appear as if moving,—such were the comments of the people on the Jinēndra temple which Sāmanta Sankara caused to be made in Māgudi." The beauty of the temple so impressed even the head of the (Brāhmanic) temple of Tripurāntaka at Baligami, that he not only praised it—so that, the inscription adds, it became a source of joy both to Jains and Sivaites—but also bestowed on it a *sthala vritti*, consisting of a garden of 500 areca trees, a flower garden, good rice-land and an oil mill. Other chiefs, kings and merchants also made grants to this temple. Both the shrine and the image in it must have been so well made as to have merited all this great praise. It is clear that the language employed is not altogether poetic or hyperbolic, but had a basis in fact.

Sāntinātha Basti, Sravana Belgola, 1200 A.D.

Though small, the temple of Sāntinātha basti, near Sravana Belgola, is a fine example of Hoysala style of architecture. On the outer walls there are images of Jinas, Yakshas and Yakshinis. This appears to be a rare feature in Jaina temples as no such ornamentation is found on the outer walls of other bastis of this style of architecture. From an inscription on the pedestal of the god of this temple, it is learnt that it was built about 1200 A.D.

Lofty Jain Image, Basti-Hoskote, *Circa* 1200 A.D.

At Basti Hoskote, Krishnarajapet Taluk, there is a lofty Jain figure, about 15 feet high, now enshrined in a new building. Apparently there was an important temple here which has disappeared. The image probably belongs to *Circa* 1200 A.D.

Brahmadēva Pillar, Kambadahalli Basti, *Circa* 1200 A.D.

To about the same period may be assigned the tall Brahmadēva Pillar set up in the basti at Kambadahalli in Nagamangala Taluk. It is about 50 feet high with proportionate girth. It has on the top a seated figure of Brahma facing east and bells all round. It is perhaps the loftiest Brahmadēva pillar known so far in the State. It has the usual decoration bands at regular intervals.

Ballāla III. Mangāyi Basti, Sravana Belgola, 1325 A.D.

The Mangāyi Basti, at Sravana Belgola, built about 1325 A.D., in the reign of Ballāla III contains a standing figure of Sāntinātha. In front of this temple there are two well carved elephants. The temple was caused to be built by Mangāyi of Belgola, a crest-jewel of royal dancing girls, and a disciple of Abhinava Chārukīrti Panditāchārya. Though it was called Tribhuvana Chūdāmani, there is little striking about it and fully bears testimony to the evil days into which the Hoysala line had fallen.

Jain Tombs Silakutas at Jinanāthapura, 1213 A.D.

To the south-east of the village of Jinanāthapura, Sravana Belgola, is an inscribed tomb, generally known as *samādhi mantapa*, but designated *silākūta* or stone-house in the inscription. It is a square stone structure, about 4 feet broad and 5 feet high surmounted by a turret, and walled up on all sides without any opening. The inscription on it commemorates the death in 1213 A. D. of Bālachandra Dēva's son, a disciple of the royal guru Nēmichandra Pandita of Belikumba. The *silākūta* was built by Bairōja on the spot where the body was cremated. The epitaph concludes with the statement that a woman named Kālabbe, probably the widow of the deceased, also ended her life in 1214 A.D. (*E.C.* 11. Sravana Belgola No. 389.) There is a similar, but smaller, tomb on the rock to the north of the tank known as Tāvarekere to the west of the smaller hill at Sravana Belgola. It has an inscription close to it (*E. C.* 31. Sravana Belgola No 362), which says that it is the tomb of the ascetic Chārukīrti Pandita, who died in 1643.

Nishidis at Halebīd, 1295 A.D.

At Pushpagiri, near Halebīd, there are some interesting Jain *nishidis* or monuments which deserve notice. They are memorials to Jain *gurus* who performed the austere religious fast called *sallekhana*. One of these is dated in 1295 A.D. and commemorates the death of Vardhamāna Maladhāri Dēva, the composer of the inscription relating to it being the poet Padma. There are a few more memorials of this kind in the Jain temples at Halebīd (*E.C.* V. Belur 131-4). They have the figure of the *guru* and his disciple sculptured at the top, sometimes on more than one side, with their names written below, and a small table, called *thavana kōlu*, on which the book that is taught is supposed to be placed, is represented between them (*M.A.R.* for 1907-08, Para 50).

MEDIÆVAL PERIOD.

(*a*) Brāhman.
(i) Vijayanagar Kings, 1336-1565 A.D.
Types of Monuments
(1) Temples

With the silent displacement of the Hoysalas by the Vijayanagar dynasty, the Dravidian style of architecture became once again predominant in the land. The resuscitation of this style resulted in the erection of many temples in that style in the State. But the temples erected in that style bear manifest traces of the long popular Hoysala art. Several of these temples are built on high terraces like temples built in the Hoysala style. Often also additions in the Dravidian style have been made to temples erected in the Hoysala style, both in the sculptural and architectural parts. For instance, the front hall added to the Hoysala temple at Settikere, in Tumkur District, is in the Dravidian style. Later Dravidian temples present, likewise, some features of the

Sāracenic style. This was specially so in the sculptural part of new erections (*e.g.* Venkataramana temple at Rāmpura).

Vidyāsankara Temple at Sringēri, 1356 A.D.

The Vidyāsankara temple at Sringēri is another example of a temple in the Dravidian style which has noteworthy Hoysala features about it. So marked are the Hoysala features in its construction that it has been seriously set down by some writers as a Hoysala temple. A close examination of the interior and exterior parts of the temple, however, leaves little doubt that it is a temple built primarily in the Dravidian style, with Hoysala features in its ornamentation. It is, in fact, the most ornate temple in the Dravidian style in the State. Its chief Hoysala features are: it is built on a raised terrace; it has rows of animals, Purānic scenes, etc. on its outer walls. But in its plan, it is plainly Dravidian. A fuller description of its architectural features will be found in Chapter VI *Architecture.* From the sculptural point of view, it is, as has been remarked, a veritable museum of sculptures for the study of Hindu iconography. The elaborate figure sculpture, the Purānic scenes, and the chains of stone rings hanging from the eaves at several of its corners deserve special mention.

Sārada Temple

The newly built temple of Sārada at this place shows great skill in modern sculptural work. A little to the south of it, is a lofty *dīpastambha* or lamp-pillar, about 35 feet high, with a male figure (often mistaken as a representation of Buddha) with folded hands on the south face.

Virūpāksha Temple at Virūpākshipura, *Circa* 1420 A.D.

The temple at Virūpākshipura in Kolar District, perhaps, the largest temple in the State, was built during the reign of Dēva Rāya II (1419-1446 A.D.) It has a Pārvati shrine, which is unique in having the figure of a lion in front of it, just like Nandi in front of Siva temples.

Mantaps at Melkote, 1458 A.D.

At Melkote, the pillars of the mantapa in front of the Lakshmidēvi temple, have fine sculptures with short inscriptions underneath them explaining them. The sculptures represent scenes from the *Rāmāyana* and the *Bhāgavata.* The inscriptions show that that *mantap* was put up in 1458 A. D. by Ranganāyaki, wife of Timmadannāyaka, minister of Dēvarāya II and Mallikārjuna, who describes himself as "the lord of Nelamangala and the restorer of Melkōte." Two of the sculptural representations may be mentioned: one representing the killing of Kamsa by Krishna and the other showing Vibhīshana visiting Rāma (*M.A.R.* 1906-07, Para 31). To the same class belong the figure sculpture to be found on the pillars in the Tirukāchchi-Nambi temple at Melkōte, which has also been assigned to the time of Mallikārjuna. The sculptures have below them descriptive inscriptions. They are 13 in number and the inscriptions below them show that they are illustrative of the incidents connected with the life of Arjuna. One, for instance, states that it represents Arjuna's penance on the Indrakīla mountain. (See *M.A.R.*, 1907-08, Para 61).

Varāhaswāmi Temple at Mysore, 1499 A.D.

The Varāhaswāmi temple at Mysore, which goes back to a time anterior to 1499 A.D., has a finely carved doorway and well executed pillars.

Gaurīswara Temple, Yelandur, 1500 A.D.

The Gaurīswara temple at Yelandur should have been a fine temple in the Dravidian style, judging from the Mahādvāra and the Panchalinga cells. It has been recently restored with the materials of a ruined temple at Yeriyur. It was built, according to one inscription in it, in 1500 by Singe-Depa, a Hadinadu chief, while Mudda Rāja, a later Hadinadu chief, added the fine Panchalinga cells and the Mahādvāra with beautiful sculptures in them. The pillars have sculptures illustrating scenes from the Saiva Purānas and the *Rāmāyana.*

Mallikārjuna Temple, Pankajanahalli, *Circa* 1510 A.D.

In the fine Dravidian temple of Mallikārjuna at Pankajanahalli, which belongs to the time of Krishna Dēva Rāya (1509-1530), the Mahādvara has notable figure sculpture. Among the sculptures on the pillars may be mentioned: Kannappa armed with a bow, piercing his eye with an arrow and kicking a *linga* canopied by a three-hooded snake; Saktiganapati or Ganapati with his consort on his left thigh; and Siva as Lingōdbhava-mūrti, with a bear (Vishnu) at the bottom and a swan (Brahma) at the top.

Aghorēswara Temple, Ikkeri, *Circa* 1560 A.D.

One of the best examples of the influence of Hoysala art in temples built in the Dravidian style is the Aghorēsvara temple at Ikkeri, the second capital of the Keladi kings. (Mr. Rice gives the ground plan of this temple in *E.C.* VIII ii. Trans. Page 210). It is a stone building of large and well proportioned dimensions, erected after the style of the Dravidian temples of Vijayanagar. The Nandi pavilion in front is a particularly handsome structure. The sculptural details are worthy of note. The pillars exhibit splendid workmanship—delicate and finished to a nicety as to detail. The four little swans on the top, on one side, and the three others with the tiny Yaksha with the mace in his right hand, to fill the place of the figure of the swan left out, add not a little to the effect produced by the skill displayed in the construction of this *mantap*. Likewise is the lotus row at foot ending with the conventional lion. The figure sculpture is throughout most delicately done up, while the beauty poses of the Yakshas and Yakshinis and the rearing and crouching lions appearing above and below the several pillars, on either side, add to the graceful impression produced by the structure as a whole. Though there are traces of Sāracenic influence in the architectural style adopted for it, there is none of it anywhere in its sculptural details, which show unmistakable traces of the dominant Hoysala art. In the *sukhanāsi* (vestibule) of this temple is a small translucent Nandi carved out of white spar. Over the sanctuary is a big stone tower with a projection in front as in Hoysala temples. On the outer walls of the temple there are, at regular intervals, some twenty perforated windows with ornamental arches, which are worthy of note, a trace apparently of Sāracenic influence. On the floor in front of the shrine, in the temple, are effigies of three of the Kēladi kings, doing obeisance, with the name inscribed above each. One of them, Huchcha (mad) Sōmasēkhara, is represented as manacled and fettered. The distance between the central pillars was adopted as the standard measure for garden land. A rod of this length, equal to 18 feet 6 inches, was the space called *Dāya* allowed for one tree, and the *Shist* or assessment was fixed on 1,000 such *Dāya* at various rates.

Temples at Āvani—16th century additions.

The fine temples of Lakshmanēsvara, Bharatēswara, etc. at Āvani built in this style, have sculptures on the outer walls, while their *navarangas* contain splendid ceiling panels of the *ashta dikpālakas*. The stone doorways of some of these temples are of black stone and beautifully carved. Though the age of these temples goes back to the middle of the 10th century A.D., there is no doubt that additions were made to them from time to time. The figures of the "boar" and the "dagger" sculptured on the walls of the storehouse of the Rāmēsvara temple show that during the Vijayanagar period additions were undoubtedly made to some of these temples.

Gōpāla Krishna Temple at Krishnarāja Sāgara, *Circa* 1560 A.D.

The Gōpālakrishna temple at Krishnarāja Sāgara (Kannambādi) is still another instance of a Dravidian temple with Hoysala features about it. The image of Gōpālakrishna is beautifully carved. It stands under a *honne* tree, which is likewise well executed, playing upon a flute, the whole being about 6 feet high. At the sides of the image are shown cows eager to listen to the flute; above these come the *gōpas* or cowherds, *gōpis* or cowherdesses, gods and sages, and above these again are sculptured around the head of image, the ten *avatārs* of Vishnu. The cloths on a few of the *gōpi* figures are shown as falling away from their waists. A monkey is represented in the act of climbing the tree. This temple is said to have been enlarged by Narasa Rāja Wodeyār, son of Rāja Wodeyār (1578-1617.)

Temples at Terakanāmbi 1640 A.D.

The remains of the temples at Terakanāmbi show that they were of very large dimensions, but there was much stucco ornamentation in the interior. The fame of this temple in mediæval Mysore was so great that according to Gundlupet 8 (dated in 1520 A.D.), the minister of the then ruling Vijayanagar King, Krishna Rāya, paid a visit to it and made a grant of 2 *hana* from every village in Terakanāmbi for the maintenance of the Ālvār enshrined in it. Four sides of a stone pillar in the Hanumantha mantapa are illustrated in Rice's *E.C.* IV. Mysore ii. Text P. 56. It was built in 1640 A.D. (see Gundlupet 10). Gundlupet 10, dated in 1640 A.D., says that one Kempa Narasimha Setti built this "new mantapa" in the central street of Terakanāmbi and "newly set" in it the god Hanumantha. For the offerings to the god Hanumantha and for the *satra* (feeding-house) there, for daily distribution of food to Brahmans, the Mysore ruler, the great Narasa Rāja Wodeyar, made a grant, rent-free, of a village (Puttanapura) in the Terakanāmbi *sīmē* granted to him for his kingship by the Vijayanagar King Venkatapati Dēva Mahārāya.

The architectural details are typical of the Vijayanagar style, with the rearing lions ridden by professional hunters (or soldiers). Among the pillar sculptures from this *mantap*, there appears a series of gods and goddesses that are of unique interest as much mythologically as from the history of art—very much in this respect like those appearing on the pillars at Barahut. Among these may be mentioned the figure of Vishnu, with four hands, in two of which are the *sankha* and *chakra*, his weapons, riding a rearing horse, on the south face of the pillar. This is an uncommon representation of Vishnu. The representation of Vishnu in his *Asvasiras* incarnation is well-known, but not *riding* a horse as on this pillar. On the same face of this pillar, lower down, is the representation of the Kūrma *avatār* in the form of half-human (upper half), half-tortoise (lower portion), the body of the tortoise being supported by four legs. The half-human portion has one head but four hands, in two of which. *sankha* and *chakra*, the weapons of Vishnu are carved. In the north face, there is in the upper portion an elaborate representation of *simha lalāta*; and in the lower the figure of Hanumān (to whom the *mantap* is dedicated) at whose feet—touching it, in fact, at the point of their contact—is the tail of a hunting dog, which is lying on all its fours, and whose mouth is touching a series of three lion-heads, which forms the base of the pillar. At the capital, on this side, is the figure of a comical looking dwarf, kneeling on his right foot, reminding one of the dwarf-like demons which one sees on the pillar capitals at Sānchi. On the west face, in the upper part, is the figure of the Narasimha (Man-Lion) incarnation in the royal posture, with one head and four hands, in two of which are the conch and the discus, the weapons of Vishnu. Lower down, on the same face, is the standing figure of Vishnu in the Boar (or Varāha) *avatār*, the Boar looking you full in the face. This is an unusual form, as the style is to represent the Boar to the proper left or in a jumping attitude. On the east face is the Matsya (Fish) incarnation representation—the upper portion human (with four hands, in two of which are the conch and discus) and the lower portion a *fish*. Above it, on this face, is a dwarfish sitting figure, with bare head, carrying what appears to be an umbrella on its left shoulder. This probably represents the Vāmana *avatār* or a scene from actual life of the period, very similar to the pillar figure sculpture in the Madura temple and elsewhere in Southern India, in which adaptations of forms to conform to local conceptions, *i.e.*, hunting scenes of the Kurambars and the like, have been developed in a highly grotesque fashion. Above this figure, below the capital, is another standing figure, also diminutive in size, which probably is intended to represent the donor of the *mantap*. In case it represents the Vāmana *avatār*, this figure may be intended to stand for Bali.

Bull on Chāmundi Hill at Mysore, 1664 A.D.

The huge Bull, on the way up to the Chāmundi hill, is carved out of a monolith and is artistically executed with rich ornamentation. The figure, which is 23 feet long, 10 feet broad and 11 feet high, is seated on a terrace, facing south. The head is at a height of more than 15 feet from the ground level. It is said that the bull was caused to be made in 1664 by Dodda Dēva Rāja Wodeyar of Mysore.

Double Temple of Rāmēswara and Vīrabhadra at Keladi, *Circa* 1681 A.D.

The double temple of Rāmēswara and Vīrabhadra at Keladi belongs to the Vijayanagar times. According to an inscription on the *Dīpamale Kamba* of the Vīrabhadra temple at Keladi, dated in 1681 A.D. in the reign of Sivappa Nāyaka, the *Kambha* was set up through the agency of Siddha Basappayya of the treasury. (*E.C.* VIII. Shimoga ii. Sagar 28.) In the Rāmēswara temple at Keladi is an effaced Vīrakal dated in Sakha 1112—1189. A.D. (*E.C.* VIII Shimoga ii. Sagar 36.) The temple is apparently an old one, though probably rebuilt in Vijayanagar times. The *gandabhērunda* ceiling of this temple is a remarkable piece of sculpture. It is conceived in the best classical Indian style and is, perhaps, one of the few examples of its kind in the State. It illustrates in a naive and humorous manner how even animal forms could be used decoratively. It is closely connected with pillar-form decorations of the same kind that may be traced from Asōkan to Vijayanagar times (see Grünwedel, page 53.) The design is exquisitely conceived. Round about the square surface, runs a floral border, with alternate lotus and jasmine flowers intertwined one into the other. At each of the four corners is a *simhalalāta* (or Lion-head) embellished in a strikingly simple and chaste manner, the floriated tongue, in each case, being of a different design, but all the forms being cunningly connected one with the other by means of a budding flower placed between every recurring pair of lions from side to side. Within this variegated but harmoniously blending floral headpiece, is cut out the *gandabhērunda* (or double eagle) with two necks and two beaks, but with one body from below the neck and two legs. Its outspread wings and body, and its strong legs are shown in an impressive, but by no means inartistic, manner. In each beak, the eagle holds tight a fierce-looking but lamb-like lion, which has standing on it and holding in its closed-up claws an elephant (a tusker). In its jewelled right leg, it holds up another elephant (also a tusker), by whose proboscis hangs an athlete; likewise in its jewelled left leg it holds another elephant (similarly a tusker), which has its proboscis twisted round its left foreleg. A peculiarity of these creatures, hanging one by the other, is that there is life in them—which is in keeping with the popular Indian belief which regards these animal figures "as real animals standing one upon the other."

Sōmēswara Temple at Māgadi, 1712 A.D.

The ceiling in the *navaranga* of the Sōmēswara temple at Māgadi is well sculptured on all the sides with figures of animals, etc., some of the panels showing skilful combinations of birds, men and beasts. A panel on the west face of the north-west pillar of the *navaranga* has a sculpture of three birds which are ingeniously combined.

Temple at Jambitige, Koppa Taluk 1733 A.D.

The little temple at Jambitige, Koppa taluk, though built in 1733, is remarkable for its sculptures. It is simply replete with figure sculpture. The story of the *Rāmāyana*, *Mahābhārata* and *Bhāgavata* are found to be delineated in the south, west and north walls. The figure of Kāmadhēnu, the celestial cow, with five faces, is a notable piece of work.

(2) Mahāsatikals.

Mahāsatikals, or memorials for women who committed *sati*, of this period are numerous in the State. The custom of *sati* was widely prevalent in Vijayanagar times. In *Mandya 103*, we have the example of the three wives of a man offering, as it is called, "arm and hand" (*tōl-Kayyi*) in honour of the death of their husband. The "arm" and the "hand" are the symbols on the *masti* or *mahā-sati-kals* or stones erected to women who were immolated with the dead bodies of their husbands—a human arm, projecting from a post or pillar, with a hand raised from the elbow, the fingers open and a lime between the thumb and the fore finger. No satisfactory explanation has been met with of the pillar and the lime. (*E.C.* Mysore i. Mandya 103 dated in 1417 A.D.). There is, however, a tradition that women committing *Sati* approach the funeral pyre playing a lime in their hands.

(ii) The Pālegars of Mysore, *Circa* 1600–1750 A.D. Decline of Sculptural Art.

On the disruption of the Vijayanagar kingdom, the country was overrun by the Pālegars, who continued the traditionary Vijayanagar style, but it is clear that sculpture as an art had declined lamentably by then for the expression of the idea of either beauty or form. There is a perceptible cold formalism about the art that shows that the sculptor had fallen on evil days. Still, it must be admitted, that the temples of Ranganātha at Rangasthala

(*Circa* 1600 A.D.), Gaurīsvara at Yelandur (1654 A.D.) and Nīlakantēsvara at Jambitige (1733), show not merely mechanical skill in the carving of figure sculpture but also that the native cunning of the Mysore sculptor had not altogether deserted him.

(iii) Mysore Kings from Rāja Wodeyar to Krishna Rāja Wodeyar III, 1617 to 1800 A.D. Paravāsu-Dēva Temple, near Gundlupet, *Circa* 1700 A.D.

In confirmation of this remark, may be cited the sculpture on a pillar at the Paravāsu-Dēva temple near Gundlupet, erected by Chikka Dēva Rāja of Mysore, in memory of his father, in the 17th century. (See *E.C.* IV, Mysore ii. 70). The capital is as imposing as that of any Vijayanagar temple of post-Krishnarāya times; the cross-piece is well carved with the figure of a lion on it; below the cross-piece is a well dressed warrior riding a lion, which in its open mouth holds an elephant, whose tail is hid up to the tail of the lion. This is an echo of the *sabbadātha jātaka* of the most attenuated type. On the pillar proper, at the top, is a most comical figure of a man, with its right hand stretched forward and holding in its left an umbrella resting on the shoulder, the man himself being in a restless, running attitude. Next below, is a spirited horse with its legs up and the rider a diminutive personage—hardly visible. Below this figure, is a standing figure of Vishnu, with discus and conch in two hands, and as regards the other two, the left holding a flower and the right being in the *abhaya* posture. The base of the pillar bears floral decoration. There is here not only a survival of the idea referred to by Grünwedel that animal forms when used decoratively would be regarded as living animals but also a representation of the humorous side of the life of the day.

Ahōbala Narasimha Temple, Niratadi, Chitaldrug District. *Circa* 1700 A.D.

Another illustration of the decay of sculptural art in this period is the Ahōbala Narasimha temple at Niratadi, which, both temple and image, according to Davangere 164, dated in 1698 A.D., was destroyed by the army of Aurangzīb, and rebuilt by the Chitaldrug chief Barmana

Nāyak. The design is good, though the execution is inferior. According to the inscription, the original temple seems to have been built in 1636 A.D.

Sculptured Stone at Chitaldrug Park. 1761 A.D.

The sculptured stone in Chitaldrug Park tells the same tale. The inscription on it is dated in the Kaliyuga era, in the year corresponding to 1761 A.D. It records that Yādi Gauda Nagappa had nine wives and a son. He and his wives with the child are figured on the stone with the names of seven of the females inscribed over the figures. He must have been a person of some importance as he is represented as riding a caparisoned horse with a servant holding a mace behind him (*M.A.R. 1908-09*, Para 106). Sculpturally, the representation is a tame affair.

Notable or Unusual Sculpture—14th to 16th Century.

There are to be seen in many temples of Dravidian design sculpture of some unusual or notable kind. These are brought together here in one conspectus for convenience of reference. They range in age from about the middle of the 14th to about the middle of the 16th century :—

Gōpālakrishna Temple, Patrēnahalli, Kolar District.

In the Gōpālakrishna Temple at Patrēnahalli, Kolar District, above the lintels of the central *ankana*, runs on all the four sides a panel representing scenes from the *Rāmāyana*, including Rama's marriage or coronation. Rāma is here represented with four hands, which is unusual.

Vēnugōpālaswami Temple, Devanhalli.

The outer walls of the Vēnugōpālaswāmi temple at Devanhalli have a frieze of large images, about 2 feet high, illustrating scenes from the *Rāmāyana*, Bālakānda being well illustrated. On the west wall, the coronation of Rāma is depicted, while a portion of the south wall is devoted to the boyish freaks of Krishna.

Ādinārāyana Temple, Dodballapur.

The four pillars of the *navaranga* of the ruined temple of Ādinārāyana at Dodballapur, which must originally have been a fine one, contain interesting sculptures. One pillar illustrating the *Rāmāyana*; another, the *Bhāgavata*; a third, the story of Narasimha *avatār*; and a fourth, the story of Gajēndramōksha, may be specially noted. On the outer wall is illustrated the Bālakānda of the *Rāmāyana*, as at Devanhalli.

Vīrabhadra Temple, Mel-Koppa.

In the Vīrabhadra temple at Mel-Koppa, there are on its outer walls, interesting sculptures representing some of the *līlas* or sports of Siva. The representation of the destruction of the three cities by Siva, and of Yama, the god of Death, are specially noteworthy.

Ānjanēya Temple, Sidlaghatta.

The Ānjanēya temple at Sidlaghatta has some carved stones brought from some other ruined temple and built into it. The sculptures illustrate the story of Daksha's sacrifice. One of the stones shows Daksha in the company of Brahma and Vishnu engaged in performing the sacrifice, Agni being represented by a figure with two heads; another shows Vīrabhadra in the act of cutting off Daksha's head; and a third shows the headless Daksha standing with folded hands, while some one places a ram's head on his neck.

Vaidyēsvara Temple, Māmbali (Agara, Yelandur Taluk.)

In the Vaidyēsvara temple, at the village of Māmbali, is a good figure, about 4 feet high, of Shanmukha, seated on the peacock, with 12 hands, three of his faces being to the front and the other three at the back.

Venkataramana Temple, Chiknayakanhalli.

The pillars of the *navaranga* at the Venkataramana temple, Chiknayakanhalli, which is built in the Dravidian style, are sculptured on all sides, some of the sculptures being ingenious combinations of animals, such as an elephant and a bull with one head, and so on. Other sculptures worthy of note in this temple are those of Vyāghrapāda worshipping a *linga* and the hunter Kannappa piercing his eye with an arrow and kicking a *linga*. Kannappa was one of the 63 Saiva devotees referred to in the Tamil *Periyapurānam*. There is a shrine of Kannappa as well at this place, and it has an old wooden doorway elegantly carved with human and animal figures. It is one of the few wooden sculptures in the State worthy of mention for the excellence of its workmanship. A wooden car at Melkote showing equally good work is now no more.

Ādinārāyana Temple, Hutri-durga.

In the Ādinārāyana temple, at Hutri-durga, one of the pillars in the *navaranga* has the ten incarnations of Vishnu and another the rare figure of Matsya-Hanuma, whose exploits are recorded in the *Mairāvana purāna*.

Figure of Hanumān, Bettadpura.

Close to Koppal, on the western slope of the smaller hill at Bettadpura, a huge figure of Hanumān measuring 15 feet by 5 feet, facing to the right, has been carved. Its left hand, holding a mace, is placed on the waist and its right hand is raised. On its right shoulder sits Lakshmana fighting with Indrajit, who is shown higher up on the slab. Below the figure is another tiny figure of Hanumān, like the bigger one, with the figures of a fish and a tortoise beside it. The name of this Hanumān is Vīra-Hanumantha (*M.A.R.* for 1924 Para 1).

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Narasimha and Sōmēsvara Temples, Kunigal.

The Narasimha temple at Kunigal is a large Dravidian structure. Before the goddess' shrine attached to it, is a *four-armed* figure of Garuda, holding a discus and a conch in the upper hands, the lower ones being folded as usual. Such a figure of Garuda is rather rare. In the Sōmēsvara temple, also a Dravidian structure, there is a good and spirited figure of Mahishāsura-mardhini, the setting up of which is attributed to the great Sankarāchārya. Among other figures is a representation of Sūrya, about 4 feet high, flanked by his consorts Samjna and Chhāya, who do not, however, shoot but merely hold an arrow in the right hand and a bow in the left. The pedestal is carved with Aruna and seven horses and the *prabha* or glory is sculptured with the figures of the eight remaining planets. In a *mantapa*, situated to the north-east of the temple, stands leaning against the east wall, a figure, about 4½ feet high, of Garuda on whose pedestal are carved a fish, an elephant, a scorpion, a tortoise and a crocodile. The meaning of this symbolism is not clear. Mr. Narasimhachar suggests that these sculptures might perhaps be compared with those usually found in the monasteries of Ceylon (*M.A.R.* for 1919, Para 30).

Gangādharēsvara Temple, Turuvekere.

In the Gangādharēsvara temple at Turuvekere there is a beautifully carved Nandi of black stone, about 7 feet long, 4½ feet broad and 7 feet high, which though several centuries old, still retains a brilliant polish. The *linga* in this temple is a very fine piece of work. The *jata* or matted hair is beautifully shown with a seated figure of Ganga on the tiara holding a rosary in the right hand. Above the figure of Ganga is a seven-hooded serpent, the ornament of Siva as Nāgabhūshana. The *prabhāvali* which goes round the *linga* is most delicately carved. In a shrine in the *prākāra* is the image of the goddess of the temple, a well carved figure, about 4½ feet high, holding a noose, an elephant-goad and a rosary in three hands, the remaining hand being in the *abhaya* pose. These attributes are usually associated with Sarasvati, but the pedestal bears the lion emblem, which is Pārvati's. Though the figure does not represent the usual form of Pārvati, it represents a peculiar form of that goddess known as Ādhārasakti, which is given these attributes in Hindu works on Iconography.

Chennakēsava Temple, Anekal.

The Chennakēsava temple at Anekal, perhaps the oldest in the place, has sculptures on the pillars illustrating the stories of several of the ten incarnations of Vishnu, such as Narasimha, Krishna and Vāmana. Among other noticeable carvings are a figure of Vishnu with fourteen hands and a large conch shell.

Bail Ganapati at Holalkere.

The Bail Ganapati at Holalkere is a huge figure, about 9 feet high, seated on a huge pedestal marked with the rat emblem. It is in the open ground enclosed by a low compound.

Ornamental Stone cot at Oriental Manuscripts Library, Mysore.

An ornamental stone cot is to be seen at the Oriental Manuscripts Library, Mysore. This cot measures 7½ feet by 6 feet and is well carved and ornamented on all the four sides and has a flower in the middle of the upper surface. The legs, which are separate pieces about 2 feet high, are also well executed. It is said that the cot once belonged to Kempe Gauda of Māgadi.

Shrine at Dodpet, Mysore City, 19th century.

To the south of the Police Station in Dodpet, Mysore, is a shrine containing a figure of the (five-faced) Panchamukhi-Hanumān—three faces in front, one on the crown of the middle face and one on the back and ten hands, five in front and five on the back. The figure is said to have been set up during Dewan Pūrnaiya's time.

Stambhas or Pillars of different kinds, 14th to 17th century.

Stambhas or pillars of different kinds are found before most Dravidian temples. These include *Garuda-stambhas* (Garuda-pillars), *Dhavaja-stambhas* (Banner-pillars), *Dīpa-stambhas* (Light-pillars), *Gantē-stambhas* (Bell-pillars), *Jayastambhas* (Pillars of victory) and *Uyyāle-Kambhas* (Swing-pillars). Some of these taper uniformly and look quite graceful. Some also have elaborate pedestals. The figure sculpture at bottom varies with the nature of the presiding deity—Siva or Vishnu. The *Dīpastambhas* have suitable pavilions at their tops for the retention of lights. Occasionally, some of them have figures on them indicating their donors. Their erection varies in date from above the middle of the 14th to the middle of 17th century.

Soumyakēsava Temple, Nagamangala.

The *Garudastambha* before the Soumyakēsava temple at Nagamangala, a temple in the Hoysala style, is one of the finest in the State. It is about 55 feet high and 2½ feet square at the bottom, is sculptured with fine scroll work on all the sides from top to bottom and has the necessary appliances, such as iron chains, etc., for placing lamps on the top. It is said to have been built by Jagadēva Rāya, Chief of Nagamangala, who is said to have built the *gōpura* of the temple.

Jvaraharēsvara Temple, Kandavāra, Kolar District.

To the north-west of the Jvaraharēsvara temple at Kandavāra, Kolar District, there is a fine *Garudakambha* which is about 40 feet high, with an ornamental pedestal sculptured with perpendicular bands of scroll work on all sides. It tapers nicely and is decorated on all the four faces with scrolls containing figures in every convolution. Opposite to it once stood, it would appear, a Varadarāja temple.

Vénkatarama Temple, Midigesi, Tumkur District.

The Garuda-pillar opposite to the Venkataramana temple at Midigesi is about 40 feet high, and is decorated with scroll work on all the sides. The pillar was unfortunately broken in the middle by a stroke of lightning, and the upper portion, in consequence, is lying low.

Ranganātha Temple, Ummattur.

The Ranganātha temple at Ummattur has a fine *Garudastambha* in front, about 2½ feet square at the bottom and 25 feet high. It has on the west face a male figure about 3 feet high, standing with folded hands and wearing a garland, a dagger and large earrings, which probably represents some Ummattur chief who built or renovated the temple. This figure is repeated in the *navaranga* also. The figures on the other faces are Hanumān, Garuda and Para-Vāsudēva.

Rama Temple, Kadaba.

The temple of Rāma at Kadaba has a fine *Garudasthambha* in front about 25 feet high and 2½ feet square at bottom. The pillar has an iron frame at the top for placing lamps. It has on the west face Garuda, on the south a lotus, on the east a discus and a conch with *nāmam* and on the north a swan.

Kailāsēsvara Temple, Kadaba.

The Kailāsēsvara temple at the same place is an older one and has also a lamp-pillar in front of it. The pillar is about 20 feet high and 3 feet square at bottom. It shows on the east face a *linga* canopied by the hoods of a serpent, on the south a lotus, on the west a swan, and on the north Nandi with a couple with folded hands below it.

Ranganātha Temple, Tattakere.

There is a good *Garudasthambha* at Tattakere about 20 feet high before the Ranganātha temple. It has as usual, a *Garuda* on the side facing the temple, a figure of Rāma on the east, a conch-blower on the north and a vase on the south.

Lakshminarasimha Temple, Nuggihalli.

To the right of the *Dhwajasthambha* of the Lakshminarasimha temple at Nuggihalli is a pillar, with an ornamental capital known as *Jayasthambha* or pillar of victory. Tradition has it that this pillar was set up by the sculptor who built the temple as a memorial of the victory gained by him over other sculptors.

Vīrabhadra Temple, Savandurg.

At the foot of the Savandurg hill, in front of the temple of Vīrabhadra, there is a fine and lofty *Dīpasthambha* or lamp-pillar, about 60 feet high, with an iron framework for suspending bells at the top. The pillar is sculptured on all the four sides with figures and floral devices.

Santemallappa Temple, Oderhalli.

The Santemallappa temple at Oderhalli (Chiknayakanhalli Taluk) has in its front a *Dīpasthambha* about 2 feet square at the bottom and 40 feet high, with a lamp in the form of a stone cup on the top. The pillar has on the east face a *linga*, on the south the three-legged Bhringi bearing a *Vīna* (or lute) and dancing, on the west Vyāghrapāda with a censer in the right hand and a bell in the left, and on the north Nandi.

Tērumallēsvara Temple, Hiriyur.

In front of the Tērumallēsvara temple at Hiriyur, stands, on a high pedestal, a fine *Dīpasthambha*, about 45 feet high, with a pavilion at the top enshrining a Basava or Bull, and 8 lamps in the form of huge iron cups, two in each direction, each capable of holding ten *seers* of oil. The lamps are lighted once a year. The pillar has slight projections on the sides which serve as steps to go to the top. Its front has a male figure in *anjali* pose, representing, perhaps, the chief who built the temple.

Mallikārjuna Temple, Pankajanahalli.

There is in front of the Mallikārjuna temple, Pankajanahalli, a fine *Dīpasthambha*, about 2 feet square at bottom and 40 feet high, with a pavilion at the top. (*Circa* 1510 A.D.).

Avimuktēsvara Temple Hoskote.

In front of the Avimuktēsvara temple at Hoskote, which is in the Dravidian style and dates from about the 15th century, is a fine *dīpasthambha*, a lamp pillar somewhat resembling that at the Hariharēsvara temple at Harihar. It is about 25 feet high with pedestal and is built of 22 circular discs, the alternating ones jutting out in the four directions so as to allow lamps being placed on the protuberances, which number 44 in all and are carved with floral or geometrical designs on the upper surface. It has on the east face a trident, on the south a *linga*, on the west a drum and on the north a lotus (representing apparently Vishnu). (See *M.A.R.* for 1919, Plate III, facing page 4).

Amrita-Mallikārjuna Temple, Anekal.

Before the Amrita-Mallikārjuna temple at Anekal is a good *Dīpasthambha.* It is about 20 feet high, stands on a raised pedestal, about 5 feet high, and has on the west face Ganapati, on the north Vīrabhadra, on the south Nandi and on the east a four-armed figure, about 2½ feet high, of Siva standing on a chariot, the upper hands holding an axe and an antelope, the lower a bow and an arrow. The Siva figure is rather peculiar; it is perhaps intended to represent God as the destroyer of the Tripura demons.

Bhavānisankar Temple, Anekal.

In the Bhavānisankar temple at Anekal, is a short lamp pillar, the figure sculpture on which is rather out of the way. On the east face it has Indra; Nandi on the south; Ganapati on the west; and a lotus on the north.

Sōmesvàra Temple, Amritur (Kunigal Taluk).

In front of the Sōmēsvara temple at Amritur tank, is a good, but rather slender *Dīpasthambha,* about 30 feet high and 1½ feet square at the bottom. Behind the temple is an *uyyāle-kamba* about 20 feet high.

Hanumān Shrine, Amritur, (Kunigal Taluk).

At the east outlet of the Amritur village tank is the Hanumān shrine, to the east of which is a fine *uyyāle-kamba* in the form of a gate, intended for swinging the god. It is about 15 feet high and beautifully carved on all sides with scroll work.

(b) Jain.

Hoysala patronage to Jainism decreased as it increased in favour of Vaishnavism, though there was throughout the Hoysala period a marked similarity in the treatment extended to both the systems of faith. This royal toleration is deducible not only from the inscriptions of the period but also from the respective sculptures. The same equality of treatment marked the sovereigns of the house of Vijayanagar, the new line of kings who succeeded the Hoysalas practically throughout the whole of India south of the Krishna. But Jainism, however, declined as a faith from about the 14th century and was practically eclipsed by the rival faiths of Saivism and Vaishnavism, which between them reclaimed the lost flock into the Brāhmanic fold. This falling off of Jainism from its high position from about the 14th century, is fully reflected in the practical cessation of architectural and sculptural activity from about that time. We meet with only a few stray cases of construction and that not always of any great merit. The beautification was distinctly over, so far as Jainism was concerned. An inscription at Hullahalli (Kalale Hōbli, Nanjangud Taluk) dated in 1372, records that Perumāla Dēva and Permmi Dēva, who were chieftains of the place, " caused to be erected the lofty chaityālaya called Trijagan-mangalam, and set up (the god) Mānikyadēva, also caused to be repaired the Parmēsvara-chaityālaya which the blessed ones (Jainas) had formerly erected in Hullahalli and granted lands to provide for the offerings at the two chaityālayas." (*E.C.* Mysore i, Nanjangud 64, dated in 1372 A.D.). Padma, minister of Immadi Sāluvēndra, a local chief under the Vijayanagar kings, built, according to an inscription dated in 1488-89 A.D., (*E.C.* VIII, Shimoga ii. Sagar 163) a fine chaityālaya with a suitable pavilion and set up the image of Pārsva in it, in Padmaharapura and made a grant of it. Sāluvēndra himself, we are told, promoted Dharma (*i.e.*, the Jain faith), with beautiful lofty *chaityālayas*, with groups of *mandapas*, with *mānasthambhas* (or pillars) of bell-metal, with pleasure groves for the town, with many images of metal and stone, with provision for temple ceremonies, daily gifts and worship, and with gifts of learning." "Thus did Sāluvēndra promote *dharma*." We have not any notable examples, for some years together, after the fine double effort of Padma at founding a *chaityālaya* and beautifying his capital. In 1673, Chennana built what is now known as Chennana Basti, after him, on the Doddabetta at Sravana Belgola and dedicated it to Chandranātha, the 8th Tīrthankara. He put up a *mānasthambha* in front of it. On the corner pillars of the veranda of this temple, facing each other, are cut a male and a female figure with folded hands which probably represent Chennana and his wife.

The fine *mānasthambha* which stands in front of the Pārsvanātha Basti on the Chandragiri Hill, Sravana Belgola, belongs to the 17th century. It is lofty and elegant and is sculptured on all the four sides at the bottom. It has on the south face a seated figure of Padmāvati, on the east a standing male figure, apparently a Yaksha, holding a noose, an elephant-goad and a fruit in three hands, the remaining hand being in the *abhaya* attitude, on the north a seated figure of *Kushmāndini* with the same attributes, and on the west a galloping horseman, the emblem of Brahmadēva. According to a modern Kannada poem (*Belgola Gommatēsvaracharite* by Ananta Kavi) of about 1780, the pillar was set up by a Jaina merchant of the name of Puttaiya during the rule of the Mysore King, Chikka Dēva Rāya (1672-1704). This poem also states that the same individual also erected the enclosing wall of the temple area.

With this we enter on modern times. One of the most recent efforts at the erection of a Jain temple was made in 1878 by Vīrappa, Palace Pearl Merchant at Mysore, and his brother, who built a new Chaityālaya at Saligrama and set up in it the image of Anantasāmi and endowed it. It is an unpretentious structure.

Mysore Artists :— (i) Hoysala Period.

A distinguishing feature of sculptural work in Mysore is the index label, indicating in some cases the event or person depicted in the sculpture and in others the name of the sculptor or sculptors concerned in the work. The use of index labels, as stated above, has been met with at Barhut. There the names of the sculptors are not indicated, while in the Hoysala sculptures, rarely if ever, is the event or person to which a particular sculpture refers, given, while uniformly the name of the sculptor who was responsible for the work is given. In Vijayanagar and later art, the label is exactly as at Barhut—it mentions the event or person to which a particular piece of sculpture refers. In rare cases the label indicates both the event and the name of the sculptor responsible for it. From a study of these labels, it is inferred that the sculptural art, as the art of temple building generally, engraving on stone or copper plate and the like, was in the hands of the Pānchālas or the five allied castes of Agasāle or the goldsmiths, Kanchugāra, brass and copper smiths, Kammāra or blacksmiths, Badagi or carpenters and Kalkutaka or stone-masons. They profess to be descended from the five sons of Visvakarma, the architect of the gods, who severally adopted these professions. The various trades are not confined to particular families, but may be followed according to the individual inclination. The Pānchālas wear the sacred thread and consider themselves equal to the Brāhmans. Their ordinary caste title is *Āchāri,* (sometimes spelt *Āsāri*) a term which is applied to them in inscriptions as well. Thus in an inscription assigned to about 700 A.D. (*E.C.* II Sravana Belgola, 21) the name of the engraver is given as Pallavāchāri. In another old inscription, probably of the period of the Nōlamba King Ponnēra (close of the 8th century A.D.), discovered at Sravandanhalli, Tumkur District, the engraver's name is given as Dhanapatiāchāri. The engraver of *E.C.* II, Sravana Belgola, 67

(New Edition) dated in A.D. 1129 was one Gangāchāri, "a forehead ornament of titled sculptors." The term for sculptor used in the text is *Ruvari* which is a corrupt form of the Sanskrit *Rūpakāri*, a sculptor. He was probably the same person who engraved inscription No. 127 recorded in the same volume and dated in 1115 A.D. He is there described as a lay disciple of Subhachandra Siddhānta Dēva and was thus a Jain by persuasion. His younger brother Kāmrāchāri engraved inscription No. 143 recorded in the same volume and dated in 1131 A.D. Likewise, the engraver of *E.C.*II, Sravana Belgola 73 (New Edition) dated in 1118 A.D., is one Varthamānāchāri, who bore the identical title. He was probably the same person who engraved inscription No. 118, dated in 1120 A.D. and registered in the same volume. He is there described as the son of Hoysalāchāri. The term *Āchāri* is *vulgo* for Sānskrit *Āchārya*, a teacher. Another title *Ōja* also occurs and in fact more frequently, in inscriptions found in this State in connection with the names of sculptors. This term appears in Tamil as *Ōchchan* and *Uvachchan*. The term *Ōja*, which in its modern significance means an artificer, a carpenter, a goldsmith or a blacksmith, originally appears to have meant no more than a *guru* or a teacher. In inscriptions, it is used almost entirely in the sense of *Āchārya*. *Ōja* or *Ojjha*, in fact, is the Prākrit form of the Sānskrit *Upādhyāya*, teacher or *guru*. In the *Rājasēkhara Vilāsa* (11,19) we read *Kālam emba ōja* and in the Telugu *Manucharitra* of Peddanārya, we find (Canto III 128.) *vatuvu ojjala kappaginchiri chaduvulella*, where *ōja* and *ojjalu* are used in the sense of *teacher* and *teachers*. It is thus clear that the term *ōja*, when it occurs in connection with a sculptor's or an engraver's name, indicates one who belongs to the Pānchāla caste. That this is a correct inference is well established by the fact that in its modern significance, the term *ōja*, is used only to indicate a

Pānchāla. The first mention, so far known, of the term as applied to a sculptor, in the inscriptions found in this State, is in an epigraph (*Circa* 10th century) found on the rock to the north of the outer entrance of the Gommata image in Sravana Belgola, which mentions a sculptor Bidigōja with the honorific prefix *Srīmat*. As the rest of this inscription is not quite clear, it is not possible to connect his name with the execution of the Gommata image. As applied to an *engraver*, it is much older. In the Manne Plates (2) of Rājamalla I, dated in 828 A.D., Madhurōvajha, of the Visvakarma gōtra, is mentioned as their engraver. Here the term *ōvajha* is used for *ōjha* or *ōja* (*M.A.R.* 1909-10). Among the names of the sculptors whose names (or rather signatures) occur on the Belur temple (1117 A.D.) are:—Dāsōja, his son Chāvana, Chikka Hampa, Malliyanna, Mayina, Kumāra Machari, Padari Mallōja, Kencha Malliyanna, Kēsava Dēva, Masada, Poissananar Bira and Nāgōja of Gadaga. A few details about these sculptors can be gleaned from the labels themselves. Thus Dāsōja and his son Chāvana Dāsōja and his son Chāvana belonged to Balligrāme, *i.e.*, Belgāmi in the Shikarpur Taluk of the Shimoga District. The former had the title "smiter of the crowd of titled sculptors," (*biruda-ruvari gondala-badiva*) and the latter the title "a Siva to the Cupids titled sculptors" (*biruda-ruvari-Madana-Mahēsa*). Chāvana is also described as a bee at the lotus feet of the god Dharmēsvara of Ballīgrame and is stated to have done his work at the instance of Kēsavadēva. A second title, "a *bhērunda* to the *sarabhas* of rival sculptors" (*machcharipa-ruvari-sarabha-bhērunda*), is also applied to him. Of Chikka Hampa it is stated that he was Tribhuvanamalla-Dēva's artist, that he prepared some of the images in the *mantapa* or hall of the god Vijaya-Nārāyana built by Hoysala Bitti-Dēva (or Vishnuvardhana), that he was the son of Inēja aud that he had the title "champion over rival sculptors," (*machchariparuva-*

rigalaganda). Malliyanna calls himself the artist of the Mahāmandalēsvara Tribhuvanamalla, capturer of Talakadu, Bhujabala Vīra-Ganga-Hoysala-Dēva (Vishnuvardhana), and bore the titles "a tiger among sculptors" (*ruvari-puli*) and "a thunderbolt to the mountain of rival titled sculptors" (*machcharipa-biruda-rūvari-giri-vajra-danda*). It is stated of Padari Mallōja that he was the son-in-law or sister's son (*aliya*) of Vadōja of Nalvatubada and had the title "a pair of large scissors to the necks of titled sculptors" (*biruda-ruvari-gala-gandagattari*). Nagōja is described as the artist of the god Svayambhu-Trikutēsvara of Gadugu (Gadag), as the delighter of the hearts of the good and as a bee at the lotus feet of Sarasvati. He was the son of Katōja and bore the title "Confounder of sculptors" (*ruvari-jagadala*). Masada was the son of Yallanna. Two more labels give some details without naming the artists. One of them styles the artist the Visvakarma of the Kali age and applies to him the titles "a lion to the elephants titled sculptors" (*biruda-ruvaribha-kanthīrava*) and "smiter of the crowd of titled sculptors." He belonged to Lokkigundi. The other label describes the artist as a pupil (*mani*) of Tribhuvanamalladēva of the great *agrahāra* (or rent-free village), Bēhur in the Kuntala country. Another label in which the name of the artist is effaced states that he was the son-in-law or sister's son of Chalōja of Nalvatubada and had the title "smiter of the crowd of titled sculptors." This was also the title of Dāsōja, and it is just possible that this and the other label noticed above giving the same title may refer to the same artist.

The engraver Dāsōja mentioned as the son of the sculptor Rāmōja in *E.C.* II, Sravana Belgola 140, dated in 1145 A.D., is perhaps identical with the Dāsōja mentioned as the father of Chāvana. He made the screens at the Chandragupta basti at Sravana Belgola. Chikka Hampa and Malliyanna both describe themselves as the artists of Tribhuvanamalladēva, *i.e.*, King Vishnuvardhana. They were probably the King's craftsmen and as such worked in the temple that he wished to build. Its very rhythmic shape shows that its builders knew the syntax of art by heart. Its design and sculptural beautification demonstrate that those engaged in its construction were experienced and brilliant artists.

In the buildings outside the Kēsava temple, the names of the sculptors appearing are Bhandāri Madhuvanna, Bechama and Gumma Bīrana. It has been suggested by Mr. Narasimhachar that these artists may belong to a later period.

The sculptors who erected the marvellous statues and figures on the outer walls of the Hoysalēsvara temple (*Circa* 1141 A.D.), especially on the western side, have not given their names except here and there. The following are the only names to be seen on them, arranged in alphabetical order:—Ballanna, Bōchana, Chauga, Dēvōja, Harisha of Odeyagiri, Harisha of Tanagundur, Kālidāsi, Kēdārōja, Ketana, Mabalaki, Machanna, Manibalaki, Masa son of Kanimōja, and Rēvōja. None of these names corresponds with any to be seen at Belur, but Odeyagiri Harisha seems to say that Belur did not agree with him (*Belur Āgadelu*). The sculpture on the southern door of this—Hoysalēsvara—temple was, according to an inscription on it (*E.C.* V. Hassan District, Belur 239, dated in 1141 A.D.), executed by Kālidāsi for Narasimha-Dēva's sculptor Kēdārōja. This fixes its date at about 1141 A.D. and shows that Kēdārōja was the royal sculptor in the reign of Narasimha. The sculptor Kālidāsi who worked for Kēdārōja styles himself "champion over the proud, a thunderbolt to the rock titled sculptors," and adds that he made the *makara tōrana*, *i.e.*, carved head-piece of the lintel. According to an inscription at the back of the larger Nandi pavilion at this temple, the sculptor Dēvōja made the western doorway (*E. C.* VI. Hassan District, Belur 241, dated about 1140 A.D.).

The only sculptor's name appearing on the Kēdarēsvara temple (*Circa* 1219 A.D.) is that of Rēvōja. This Rēvōja is probably identical with the person of the same name appearing with the beautification of the Hoysalēsvara temple.

According to certain inscriptions at Nagamangala (*E.C.* IV, Nagamanagala 94 to 96, dated in 1142 A.D. and 1150 A.D.) it is clear that the *jinālaya* caused to be built by Sāmanta Sōma at Heb-Biduruvādi, was the work of "the sculptor Māchōja, the *āchārya* of Kalkaninād, the Visvakarma of the Kaliyuga." The title "Visvakarma of the Kaliyuga" appears among the names of one of the sculptors mentioned in connection with the Belur temple. It stands to reason that the person there referred to is this very artist Māchōja, who appears to have been a master sculptor of the time. Contrary to the usual practice, we find in the temple at Kōramangala (built in 1173 A.D.) a subject index label under one of the figures stating that it represents *Prahlāda*. The thirty beautiful ceilings at the Amritapura temple, Tarikere (built in 1196 A.D.), were executed, according to labels underneath them, by Mallitamma, Padumanna, Baluga and Malaya. Of these, the name of Mallitamma figures in other temples as well. He worked at the Narasimha temple at Nuggihalli in 1249 A.D., at the Panchalinga (quintuple) temple at Gōvindanhalli in 1250 A.D. and at Sōmanāthapur in 1268 A.D. He should have been thus 72 years at work while working at Sōmanāthapur. Taking it for granted that he was 16 years of age when he commenced his career at the Amritēsvara temple at Amritapura in 1196, he should have been about 88 years of age while at Sōmanāthapur. The images on the south wall of the Nuggihalli temple were made by Baichōja of Nandi, and those on the north wall by Mallitamma, abovenamed. Baichōja gives us here and there some of his titles, while the veteran Mallitamma contents himself with merely giving his name without any epithets. Among the titles of Baichōja may be mentioned, "a thunderbolt to the mountain of hostile sculptors," and "a spear to the head of titled architects." His name occurs in four places while that of Mallitamma is engraved in sixteen places. This Baichōja took part, in 1250 A.D., in the beautification of the Kēsava temple at Nāgalāpura. His name appears in about seven places on the turrets above the images. At the Mūlasankhēsvara temple, Turuvekere, built in 1260 A.D., the names of the sculptors as given by an inscription on its basement are, Jakkanna and Īsvara, the latter of which occurs twice. This Jakkanna may be the Jakkanāchāri, to whom popular tradition assigns the construction of all Hoysala temples in the State. (See Narasimhachar's Monograph on the *Kēsava Temple at Belur*, 14-15 for the story). The images on the walls of the Sōmanāthapur temple (built in 1265 A.D.) bear the names of several sculptors who were engaged in beautifying it. Amongst the names appearing may be mentioned Mallitamma (also called Malli in two places), Baleya, Chaudeya, Bamya, Masanitamma, Bharmaya, Nanjaya and Yalamasaya. The first name occurs below 40 sculptural pieces, and the rest under from 2 to 8 pieces. Thus Mallitamma had most to do with the ornamentation of this temple. He is no doubt identical with the Mallitamma who was responsible for the images in the temples at Nuggihalli, Gōvindanahalli and Amritapura.

In the temple at Mosale (built in *Circa* 1291 A.D.), many of the images have the names of the gods they represent engraved underneath them. Except the single instance mentioned in connection with the Kōramangala temple, this practice was not generally followed by Hoysala artists. The name *Gombira* is found in the Mosale temples under one image, and as this name is not that of a god or goddess, it has been suggested (*M.A.R.* for 1924, Para 46) that it must be the name of the sculptor who was responsible for it. This suggestion seems to be well founded.

The great sculptors who were engaged in the ornamentation of magnificent temples, which owed their foundation either to the Kings or to their generals or rich merchants, appear sometimes to have paid attention to the humbler task of carving out memorial slabs of the *Vīrakal* and *Mahāsatikal* type. Ordinarily this work appears to have been left to artists of the commoner type, though in several cases sculptors of the higher order were called in to execute them. It is on this basis that the better class of work seen on certain *Vīrakals* can be explained. That this was actually so is seen from the descriptions of artists we find occasionally engraved on these slabs. Thus, on a *Vīrakal* of the reign of Ballāla III (*E.C.* VIII, Shimoga ii, Nagar 27, dated in A.D. 1302) we have the information that the slab was made by the stone-mason Singōja's son Birōja, whose titles were: "a fish-hook to the throats of those who sound (their own praises), a drill for the heads of the envious."

There is little doubt that the architect in the Hoysala times was engaged both as architect proper and as sculptor. It is also inferable that the kings of this dynasty maintained what may justly be called Royal Architects, who arranged for the work in the Royal and other temples entrusted to their execution. From some of the inscriptions quoted above, particular sculptors appear to have been told off to do particular items of work,—*e.g.* lintel work at the Hoysalēsvara temple—on behalf of the King's architect. That the profession of the architect and sculptor was greatly valued and those belonging to it were duly honoured, there is fair evidence to believe. Thus, for having erected the *mantapa* of the god Kēdāra, at Baligami within the stipulated time, the Rājagurudēva Vāmasakti Yati, being pleased, we are told in an inscription dated in 1186 A.D., made a grant of 150 Kamma of rice in Kiru Balligāve to Bisadōja, Chavōja and Singōja, these three to continue, free of all imposts, as long as the sun and moon. He is also recorded to have granted land to them in another place with enjoyment for three generations. That architects and their folk were even encouraged to settle down in large numbers in certain localities for the general benefit of the community may also be inferred. Thus, we are told in an inscription dated in 1336 A.D., that the Brāhmans of Maddur granted to one Mambōja, son of Pemmōja, lands, rent-free, he "being by the practice of his calling pleased the Brāhmans." He was to erect "houses for his caste" and enjoy the grant "free of all imposts," (*E.C. IV.* Yelandur 38, dated in 1336 A.D.). Another inscription gives us some interesting information of the learning, skill and organizing capacity that Pānchālas exhibited in these days. This inscription records a grant for the maintenance of a dancing girl for the temple of Rāmanātha at Terakanāmbi. They call themselves Vīra Pānchālas and describe themselves as "the creators of the fourteen worlds saying, let us make . . of all the difficult colours of the world," and as versed in making "hundreds and thousands of inquiries after all manner of seeds and plants," and in language and writing, reading, arithmetic and the skilful arts. They were, we are told, "distinguished for cities, houses, island forts, hill forts, forest forts . . five foundations, domes, pinnacles, crests and the sixteen signs of the original house, the sign of the sacrificial hall, the sign of the pit for the sacrificial fire, the sign of slopes, etc., according to standard rules, for these and all other signs; authorities for the creation of . . mansions . . . adorners of Srīparvata; deeply learned in the science of language and the purānas of the utmost limits; fond of and merciful to war elephants . . . worshippers of the divine holy feet of the goddess Kālika and the Kamatēsvara." The imprecation at the end of the grant shows that they were organized as a trade (all the Vīra Pānchālas of an area); that they had an assembly of their own and that they were territorially located in *nāds* (*E.C.* IV, Gundlupet 34, in dated 1372 A.D.). That the knowledge of the *Sāstras* and the technical arts that the Pānchālas claim here is not a mere boast is fairly well established by what we are told of Mallōja Māniyōja, the great architect who built the beautiful quadruple temple of Mahālakshmi, at Doddagaddavalli in 1113 A.D. (*E.C.* V Hassan 149). This inscription says that Mallōja Māniyōja was resplendent with the creative skill of Visvakarma, the architect of the gods. The inscription ends with two lines, which may be taken as the architect's technical description of the characteristic features of the structure he erected. The terms used are: *Vimāna, Sarvatōbhadra, Vrishabha, Nalinika, Uttunga* (? *Uttumbha*), *Vairāja, Garuda, Vardhamāna, Sanka, Vrittu, Pushpaka* and *Griha-rāja*. As pointed out by Mr. Narasimhachar, all these occur as technical terms representing varieties of *prāsāda* in Sānskrit works on architecture.

(ii) Vijayanagar Period.

During the period of the Vijayanagar Kings, the custom of engraving labels descriptive of figure sculpture was continued. Thus in the Janārdhana temple at Sringēri is a stone on which are small figures of Brahma, etc., with labels giving their names (*E.C.* VIII, Shimoga, Sringēri 1, dated 1346 A.D.). In the Melkote temple, on the four pillars in the *mantapa* of the Lakshmīdēvi temple, are engraved notes explaining the sculptures to which they relate.

(iii) Mysore Rājas.

The practice was perpetuated by the Mysore Kings down to a late period. There are, for instance, thirteen short inscriptions on a pillar in the Tirukachchināmbi temple at the Melkote temple, five of which are on the pedestals of the images representing Krishna Rāja Wodeyar and his four queens. The tradition was kept up even in the case of stucco figure sculpture on the parapet walls of temples of a later date—17th century and after. Thus, the top parapet around the Gunja-Narasimha temple at T.-Narsipur contains fine mortar figures of the *mūrtis* and *avatārs* of Vishnu, with, in some cases, labels below giving their names. In the hard granite temple built in 1733, at Jambitige, Koppa Taluk, the sculptor's name is given on the base as Kalanna, son of Koltūra.

II. Monumental Brass, Copper, Bronze, Etc.

(a) Brāhman.

There are a great many examples of good workmanship in brass, copper, bronze, etc., in the temples of the State. The best of this kind of work is to be found chiefly in connection with the processional images of the divinities and saints and door frames, lamp stands and lamps with elaborate floral decorations, and devotional vases and vessels. They include both castings and hollow-ware work. In the absence of a proper survey, it is impossible to state to what degree of antiquity they go. They are probably as old as temple worship itself for, grants for keeping up lamps, for instance, in temples, are known in inscriptions from very early times. Though earlier examples may not be wanting in the State, images in brass, copper and bronze probably came into greater vogue during the time subsequent to the Chōla conquest of parts of the State.

Mr. Gangooly thinks that the art of image-making in metal probably originated at the time when the custom of setting up the *utsava mūrtis* was first initiated. Rāja Rāja I is stated to have been the first to present to the temple of Brihadēsvara the series of metal statues of Saivite Saints who, as we know, were canonized after their death and shared divine honours in the temples. We find from the metal images of Buddha discovered at Amarāvati and other places that the art of the bronze-sculptor was practised throughout the Buddhist period and it must have been in existence during the earlier Hindu form of worship which prevailed in various parts of India before the advent of Buddhism. It cannot be said, however, that the practice of installing *utsava mūrtis* was first inaugurated by Rāja Rāja I (985-1013). The art of image-making in copper and other metals must have been older than the time of the Chōla Kings. The fact that the "Wax-Process" is mentioned in some of the South Indian Mss. which cannot be later than the second century A.D., when the books of the *Silpa-Sāstras* are supposed to have been collected in their present form, shows that the practice of casting images in metal must have been current in South India long before the advent of the Chōlas. The discovery of bronze images of Siva and Vishnu in Java, which can be roughly referred to the sixth century A.D., corresponding to Pallava activity in South India, shows that casting in bronze was already well-known then in South India and even transported to Java by South Indian immigrants into that island. The South Indian examples, among which those of Mysore must be included, represent the artistic activity of the later Saiva revival during the Chōla ascendancy, *viz.*, 984 A.D. to 1243 A.D.

During the periods of Hoysala and Vijayanagar ascendancy, the custom of presenting cast metallic images to the temples received even greater sanction and the tradition was kept up by the kings of the Mysore royal line up to the most recent times. For instance, there is a record of the grant in 1756 A.D. of sixty-six metal images for processional purposes, to the Nanjangud temple, representing as many Saiva devotees or saints, whose effigies in stone, probably belonging to the Chōla period, were already there, by Nanja Rāja Karachūri, Dalavai of the time. They are images of the *tiruttōndar* or Saiva saints celebrated in the Tamil *Periya Purāna* of Sekkilar, who has been assigned to the 11th century A.D. Accounts of these devotees are included in various Kannada works as well, for example, in the *Vrishabhēndra Vijaya* of Shadakshara Dēva. (See *M.A.R.* 1925, 5-13). The name of each of the images at Nanjangud is engraved on it in Kannada, together with the dedication. The Tamil *Periya Purāna* enumerates 63 *tiruttōndar* or holy saints, but there are 66 images at Nanjangud. Rice gives (in *E.C.* IV Introd. 35-36, and Nanjangud, 200) a list of the Kannada names of the latter, with the corresponding Tamil names of those that have been identified with them. Srī Krishna Rāja Wodeyar III set up images for these sixty-three saints and of Siva commemorating his twenty-five *līlas* or sports in the temple of Chāmārājēsvara which he built in 1826 at Chāmrājnagar in honour of his father. The twenty-five sportive forms of Siva are:—

(1) Chandrasēkhara,
(2) Umāmahēsvara,
(3) Vrishabhārūdha,
(4) Tāndavēsvara,
(5) Girija Kalyāna,
(6) Bhikshātana,
(7) Kāmasamhāra,
(8) Mārkandēya Varaprasanna,
(9) Tripurasamhāra,
(10) Jalandharahara,
(11) Brahmasiraschēdana,
(12) Vīrabhadra,
(13) Sankaranārāyana,
(14) Ardhanārīsvara,
(15) Kirātārjuna,
(16) Kaukala,
(17) Chandikēsvara-varaprasanna,
(18) Vishakanta,
(19) Chakradana,
(20) Vighnēsvara-varaprasanna,
(21) Sorāskanda,
(22) Ēkapāda,
(23) Sukhāsina,
(24) Dakshināmūrti and
(25) Mahālingōdbhava.

A number of metallic images, presented by Srī

Krishna Rāja Wodeyar III in 1829, are to be seen in the Prasanna Krishnaswāmi temple at Mysore. These images represent various Vaishnava deities and saints and sages of Southern India. Srī Krishna Rāja Wodeyar III brass-plated the doorway of this temple as well.

The Lakshmivaradarāja temple at Terakanāmbi contains a number of metallic images of gods and goddesses belonging to several of the ruined temples at the place. The fine metallic image in the sanctuary of this temple itself was presented to it by Srī Krishna Rāja Wodeyar III. This temple has also metallic images of child Krishna and child Balarāma and of Yasōda suckling Krishna. Srī Krishna Rāja Wodeyar III also brass-plated the doorway of the Mahābhutēsvara temple on the Chamundi Hill.

In the Gangādharēsvara temple at Seringapatam is a very handsome metallic image of Dakshināmūrti used for processional purposes. There are, besides, in this temple metallic figures of fifteen of the sixty-three Saiva saints, with their names and castes inscribed on their pedestals. Kalale Nanjarāja presented to this temple a fine metallic image of Tāndavēsvara, with a label on its pedestal recording the gift. He presented similar images to other Siva temples in the State. Among the metallic figures at the Vidyāsankar and other temples at Sringēri are Nambinārāyana, Tāndavēsvara, and Srīnivāsa. Tāndavēsvara with the ring of fire and with the figure of Sanga seated with folded hands on the *jata* (or matted hair) to the right is not in any way inferior either in movement or elegance of execution to the Natarājas of Madras and Ceylon. In the Ganapati shrine of this temple, is a small steel figure of the planet Saturn which is always immersed in oil. The metallic figure of Harihara is the processional image in this temple. It is a fine looking one and as a work of art it is esteemed very high. In the Sārada temple at this place, are two well-known images of Sārada and Sarasvati which date back to the 14th century. Each is a seated figure with four hands, the attributes in three of them being a rosary, a vessel of nectar, and a book, while the remaining hand is in the *abhaya* pose with *chin-mudra*. These attributes appear to be peculiar to the image of Sarasvati at Sringēri, seeing that a noose and an elephant goad invariably form two of the attributes of this goddess elsewhere. The processional images are smaller in size and of silver and bronze. The Janārdhana temple has a copper *prabhāvali*, the middle portion of which is occupied by a fine Vēnugōpala flanked by consorts and the top by the ten *avatārs* of Vishnu. In the Sivaganga temple, there are two figures of Tāndavēsvara (dancing Siva), differing from each other in details and artistic quality, a good figure of dancing Ganapati, a seated figure of Siva and Pārvati, and a figure of Umāmahēsvara. Another figure worthy of note is a rare form of Chandikēsvara, about 1½ feet high, represented as an incarnation of Brahma, with four faces and four hands. The attributes in the hands are a trident, an axe, a water vessel and a rosary, the hand holding the rosary being in the *abhaya* pose. The bronze figure of Tāndavēsvara in the Bettadapura Hill temple is a very fine piece of workmanship, comparable to many well-known images of its kind figured by Mr. Gangooly and Dr. Coomaraswami. In the Rāma temple at Nagamangala, there is a fine metallic image of Dakshināmūrti with four hands. The metallic image of Gangadharēsvara in the Gangadharēsvara temple at Turuvekere is of special interest. Siva as represented here has on either side, his consorts, Pārvati and Dākshāyani; the latter holding what looks like a *Kundala* or ear-ornament in her right hand. This peculiarity is accounted for by the traditionary story that Dākshāyani thus held the ornament when about to enter the sacrificial fire at Daksha's sacrifice.

In the Mahēsvara temple at Maddagiri, is kept a metallic figure of Chandēsvari, whose temple has gone to ruin. This is a fine seated figure, about 1½ feet high, with eight hands, five of them bearing a bell, a shield, a cup, an axe and a sword, one holding the head of a demon, the remaining two being in the *abhaya* and *nātya* poses. The metallic image of Paravāsu-Dēva at Gundlupet is a handsome figure approaching the Daivika-Vāsudēva form, but not completely so. It has the usual four hands, carrying the discus, conch and mace in three of them, the fourth instead of carrying the *padma*, the emblem of creation (as in the Daivika form), is in a peculiar pose, neither *varada* (boon-conferring) nor *abhaya* (fear-removing), but slightly slanting with fingers joined and made a little concave. This pose is known as the pose of granting deliverance to Brahmakapāla and is said to be found nowhere else. It is said that this image was originally at Hastināvati, from whence it was removed to Sivanasamudram, from where it was removed to its present habitat. Paravāsudēva is the deity who is responsible for all the cosmic functions of the creator. It is from him that the twenty-four forms of Vishnu take their shape. (See *E.H.I.* I. 234-244.) In the Vēnugōpālaswāmi temple at Devanhalli, are to be seen a fine metallic image of the principal deity, Vēnugōpāla, and of the twelve Vaishnava Ālvārs. The processional metallic images in the Varāhaswāmi temple in Mysore City deserve particular mention because of their highly finished and admirable make-up. The image of Vishnu, a standing figure with four hands, is a fine one. It bears an inscription around the feet on its pedestal that it was a gift from the Mysore king Chikka Dēva Rāja Wodeyar (1672-1704). The other two metallic images in this temple represent Dēsikar (or Vēdantāchārya) the famous Vaishnava scholar and teacher who flourished in the 13th and 14th century A.D. and Jīyar (or

Manavālamāmuni), another equally well-known Vaishnava teacher and author, who flourished during the 14th and 15th centuries A.D. The deeply contemplative pose of these two images is impressive to a degree, though it is differently brought out by the artist. The inscriptions on these two figures not only give their names but also state that they were presented by Krishna Rāja Wodeyar III to the Prasanna Krishnaswāmi temple, which he built in 1829. They are in this temple, though they belong to the Krishnaswāmi temple, because those belonging to this temple were considered too small and were exchanged for similar ones in the other one. (*M.A.R.* for 1920, Para 10). The Prasanna Krishnaswāmi temple itself possesses as many as forty inscribed metallic images of gods, goddesses, saints and sages. The inscription in each case gives the name of the image and states that it was presented to the temple by the King. An image of Rāma from this collection, which may be taken as a good sample of the workmanship of the period, is pictured by Mr. Narasimhachar in the *M.A.R.* for 1919, Plate XX. The metallic figure of Hanumān in the Chennakēsava temple at Anekal is a fine one. In the Bhavānisankar temple, said to have been built about 1720 A.D. at this place, is kept a beautiful metallic representation of Amrita Mallikārjuna—Siva being shown as Sōmaskandamūrti, *i.e.*, sitting figure of Siva and Pārvati, with the standing figure of young Skanda (or Subramanya) their son, all in a group. This group belongs to the Amrita-mallikārjuna temple at the place, though kept in this temple. Among the metallic images of the Bhavānisankar temple, is a standing figure of Ganapati and the *astradēvate i.e.*, a trident standing on a pedestal. The processional metallic images of Narasimha and Varadarāja kept in the Narasimha temple at Maddur, Mysore District, are very handsome figures. In the Venkataramana temple at Maddagiri there are other metallic images of Vaishnava saints and sages. The metallic image of the Lakshmi Narasimha temple at Dodda Dālivatta, Tumkur District, is about 1½ feet high, and bears an inscription on its pedestal giving its name. In a cell in the Janārdana temple at Gubbi is kept a standing metallic figure of Kanyakāparamēsvari, holding a lotus in one of the hands, like a *nāchiyar*, or consort of Vishnu. Kanyakāparamēsvari, is the patron goddess of the Kōmatis, a section of Vaisyas. Among many metallic images in the Sivaganga temple may be mentioned here a few of those which are specially remarkable for their artistic beauty or iconographic importance. A portrait statuette of the Yelahanka chief Kempe Gauda, with a label on the pedestal, is to be seen here. He is represented as standing with folded hands with a sword to the left in front of the minor sanctuary. Another statuette, about 1½ feet high, also with an inscription on the pedestal, standing to the left of Kempe Gauda's, also with folded hands and armed with a sword and a dagger, represents Uligam Basavayya, while a third, about 4½ feet high, standing to the right of Kempe Gauda's, but without a label and holding a lamp in both the hands, is said to represent Kempa Sōmanna. It is stated that Uligam Basavayya and Kempa Sōmanna were the brothers of Kempe Gauda. Kempe Gauda is said to have enlarged and liberally endowed the temple. The metallic figure of a warrior found at Settihalli, which is figured by Mr. Narasimhachar in the *M.A.R.* for 1918, Page 14 (Plate IV) and which he thinks represents the processional image of a shrine at the entrance to Settikere village, is an exceedingly pretty one. It is apparently from a hero temple. Its clear cut features, the finished style of its casting and its deeply meditative but resolute mien, despite its military accoutrement, including a raised-up sword in one hand and a shield in the other, make it particularly worthy of record. The head-gear, necklace and ear-rings of *rudrāksha (eleocarpus ganitras)* and the sacred thread which the figure wears show that the person represented was in actual life, though a warrior born, religiously inclined. The delicately chased features of the shield and of the waist band and the tucked up dagger and another leafy-looking implement are all brought out with conspicuous success by the sculptor. The metallic figure of Rāma in the Lakshmikāntha temple at Kalale belonged at one time to the Kalale family. Dalavai Dēvarājaiya handed it over to the temple on his death. The image has a beautiful *prabhāvali* adorned with figures of the ten incarnations of Vishnu, etc. A brass plate in the Jaganmōhan Palace at Mysore known as the *Santānāmbuja* (or Progeny-lotus), has, engraved on it, a picture in the shape of a lotus bud containing twenty-two kings seated on thrones under umbrellas, the one to the left at the bottom being Yadu Rāya, the founder of the line, and the one at the top, Krishna Rāja Wodeyar III, twenty-second in descent from him. The letter-press around the figures gives the dates of accession and other details, and that around the lotus bud an account of the titles, virtues, literary works and pious acts of Krishna Rāja Wodeyar III. The plate was engraved in 1860 by a Palace artist of the name of Tippanna. A reproduction of the plate will be found in the *M.A.R.* for 1911, facing page 30. The ornamental brass doorway of the Yōganandīsvara temple on the Nandi Hill shows very fine workmanship with rows of small female figures, lions, foliage and chain work.

(*b*) Jain.

Some Jaina images in the collection of Pandit Dōrbali Sastri at Sravana Belgola, have been referred to the 12th century A.D. The bronze and other figures included in the collection of the Jaina Matha at the same place belong to 1850-1858 A.D., being mostly gifts by Jaina devotees from Madras Presidency. They include representations of Tīrthankaras, Gommata, Pancha Paramēshti, etc. One of these containing the images of the fourteen Jinas beginning from Vrishabha and ending with Anantanātha, was presented in 1858, on the completion of the Ananta vow in Bhandāra basti by one Sattiram Appāvu, who describes himself as a *srāvakar* of Tanjore. The *nava dēvata bimba*, or image of the nine deities, has, besides, the Pancha Paramēshtis, Jina-dharma (or Jaina religion or law), Jināgama (or Jaina scriptures), Jina chaityālaya (or Jaina temple) represented by a tree, a *thavana kōlu* or stool for keeping the book in reading, a Jaina figure, and a mantapa or pavilion. (*Vide E.C.* II Sravana Belgola, New Edition, Introduction 29-30.)

The Aregal Basti at Jinanāthapura, near Sravana Belgola, has good metallic figures of the fourteen Tīrthankaras, Pancha Paramēshtis, Navadēvatas, Nandīsvara, etc. In the Vardhamāna temple at Sankigatta are to be seen seated metallic images of Padmāvati, Jvalāmālini and Sarasvati in addition to the usual figures of Pancha Paramēshtis, Navadēvata, etc. In the Jain Basti at Singanagudde, Narasimharājapura, Koppa Taluk, there are interesting metallic figures of Sarasvati, Ganadharapāda and Sruta. The second of these has foot-prints on a raised pillar-like pedestal, while the third is in the shape of a tree, the *angas* being shown in lines below and the *pūrvas* in seven branches on either side above. *Sruta* represents the sacred Jaina scriptures.

III. Jewellery in Sculpture.

The nature of the jewellery worn is disclosed from the sculptural remains of the different periods described above. They exhibit not only high artistic talents on the part of manufacturers but also skill on the part of sculptors in reproducing them on their stone images.

Already during the Buddhist period, the jeweller's art had reached a high degree of perfection ; in the times of the Chālukyas, Kālachūryas and the Hoysalas, the jewellers' art must have made rapid strides as the decoration of images amply testifies to. The complex and elaborate forms they took are to be seen in extant Kālachūrya and Hoysala sculpture. Diamonds, rubies, and sapphires were known and freely used. The cutting and piercing of these stones was equally well understood. During the height of the Vijayanagar sovereignty, the old traditionary conditions continued, though in the later decadent stages of that dynasty, there was apparently a marked falling off. Many of the designs now in use may be directly traced to the older forms seen in the sculptural remains of previous ages. Most temples and *maths* (religious organizations) in the State possess jewellery, gold and silver plates and vessels, bells of various kinds, vehicles of different sizes, brass and copper utensils, large and small, and many miscellaneous articles made of metals of different kinds. The jewels of the goddess Sārada, at Sringēri, for instance, are of very great value, made of solid gold and set with diamonds, rubies and other precious stones. There are also numerous pearl necklaces with fine pendants set with precious stones. Among other valuable articles in the Sringēri Math may be mentioned :—

"Figures of Venugōpāla and Srīnivāsa, with their consorts, all made of rubies ; Nandi made of a single large pearl ; an emerald *mantapa* with a golden *linga* inside it ; gold drinking vessel (*Panchapātre*) of a cylindrical form set with diamonds ; a gold spoon set with rubies, the hollow part consisting of a big ruby which has been scooped out ; a gold mask of the Chandramaulīsvara linga set with rubies and diamonds, etc. Most of these, except the Venugōpāla, which probably goes back to the time of Kantīrava Narasarāja Wodeyar of Mysore, (middle of 17th century), are not older than the time of Krishna Rāja Wodeyar III of Mysore."

The famous jewel at Mēlkote, known as the Rājamudi, a golden crown set with jewels, was presented to it by Rāja Wodeyar (1578-1617), whose image (in bas relief) about 1½ feet high, standing with folded hands, with the name inscribed on the base, is to be seen on one of the pillars of the *navaranga* of the Nārāyanaswāmi temple at Mēlkote. It is said that Rāja Wodeyar was much attached to the Mēlkote temple, whose sanctum, tradition says, he entered on the day of his death, and was seen no more afterwards. The other jewels at Mēlkote date from the days of Krishna Rāja Wodeyar III.

The Nanjangūd temple, likewise, owns many silver articles, gold vehicles, vessels and ornaments, set with precious stones. Among these may be mentioned a mask (*Kolaga*) for the *linga* weighing 1¼ maunds; jewelled gold *vajrāngas* for the processional image and its consort; gold ornaments for the goddess; and gold, pearl and emerald necklaces with jewelled pendants. Among the donors to this temple were Krishna Rāja Wodeyar III and the Sringēri Guru Narasimha Bhārati. Tīpu presented a silver cup set with different kinds of precious stones at the bottom. There is also a tradition, recorded by Mr. Narasimhachar, that an emerald necklace was presented by Haidar Ali as a thanks-offering for the cure effected, by the God, of eye-disease, pronounced incurable, of a favourite elephant of his.

The art of the goldsmith was apparently highly advanced in very early times. Its influence is fully perceived in the sculptural art of the different periods. The sculptures show how the decorative element in goldsmiths' work—often nearly resembling basketwork—everywhere aids in the devising of those chains and other ornaments with flowers, leaves, rosettes, and finely linked bands, found along with panels which are adorned with figure compositions. The lower decorative lines often present patterns borrowed from ornaments; little bells and chains such as are worn by women for the feet. What is true in this respect of early Indian art (cf. Grünwedel, 31) is true of later Indian art, and Mysore offers ample evidence in this respect. (For jewellery in the Tanjore inscriptions of the 11th Century, see *S.I.I.* II *et passim*).

IV. Weapons in Sculpture.

Early period.

Several of the sculptures found on *vīrakals* give vivid pictures of the weapons in use from time to time in the State. Some specimens of these are figured by Mr. Rice in *E.C.* Mysore i. 35. On an old (undated, but palæographicially determined to be ancient) *vīrakal* found at Matta-Doddi, attached to Kyātagutta in Malavalli Taluk, is shown a weapon which was probably used by the executioner of the time.

Gangas: 10th century A.D.

On some *vīrakals* found at Varuna, in Mysore Taluk, which have been referred to the 10th century A.D., the same kind of cutlasses appear.

Vijayanagar Period: 14th century A.D.

On a *vīrakal* at Pura, in Mandya Taluk, dated in *Saka* 1339 (A.D. 1417), in the Vijayanagar period, a formidable weapon is shown held over the prisoner's head. This possibly represents the executioner's weapon of the period. But more interesting is the light ivory sword, with fish-tail points, in the captive's hand. Many sculptures in the south of the State represent this weapon, whose name is not known and of which no specimen has survived. There is nothing like it in His Highness the Mahārāja's extensive Armoury of old weapons in the Palace at Mysore. There is, in that collection, a sword which is like a flexible band, that could be worn as a belt. Perhaps the one depicted on the *vīrakal* would have been of the same kind. (For a description of the Palace Armoury, see Volume V, under *Mysore*.)

B. *Painting.*

(i) Hindu Painting, a recognised art.

According to the *Āgamas*, the permanent images in temples, whether of wood, stone or earth, were not to be bathed in water, for which separate images called *snapana-bēras* were specially kept. The permanent images, called *dhruva-bēras*, were in the earlier and the mediæval times covered with a thin coat of stucco, which was painted with the colour appropriate to the god. It is for this reason that we are told in the descriptions of images, as Mr. Gopinatha Rao has pointed out in his *Hindu Iconography*, that the colour of this or that image is black or blue or red and so on. "Even now there may be found," he says, "a few temples in which the *dhruva-bēras* have still the old paint on them; for instance, the Varāhaswāmin cave at Mahābalipuram (6th century A.D.) contains, in its central shrine, the painted figures of Varāha and his consort. There are traces of paint to be seen on several images in the caves of Ellōra (8th century) and Ajanta (1st and 2nd century B.C. to 7th century A.D.)." The sumptuous frescoes of Ajanta are too well known to need mention but the fact to be noted about them is that painting of images, walls and ceilings, was a recognized mode of decoration in early Indian art. Vatsyāyana's enunciation of the principles of painting takes us back to the 3rd century A.D., while some of the Ajanta frescoes lead us on to still earlier periods, 1st and 2nd century B.C. Thus the beautifying effects of painting were well understood from very early times and, as will be seen from what follows, the customary modes pertaining to it were fairly uniformly followed by the builders of temples and *maths* in this State during successive centuries.

Painting subordinated to Sculpture.

Painting as we see here is entirely subordinated to sculpture and is mainly a religious art. Beneath the transcendental conceptions portrayed, there is an undertone of intense realism which is unmistakable, for instance, in the stories of the Saiva Purāna as depicted on the temples of the State as in the frescoes at Ajanta. The artists in both cases peopled the unseen world but made the on-looker, in each case, feel that it was the real world in which he had his being. In what has been left of the paintings in the temples of the early period, there is evidence of the careful study of nature, of animal life and of human emotion. In the earliest days, painting as an art was apparently practised by the five-fold caste of goldsmiths, sculptors, brasiers, etc. In the Manne Plates (*E.C.* IX Nelamangla, 60, dated 707 A.D.) the engraver of the inscription describes himself as "Visvakarmāchārya, acquainted with all the arts, skilled in the art of painting"—or as the original puts it—*Sarva-Kalādharabhūta chitrakalābhignēya.* He was apparently the court engraver of the Ganga Kings of Mysore and gives himself the same title—"the abode of all learning (or arts)" and "skilled in painting pictures," in the Dēvarahalli Plates, recording a grant to a Jain temple at Srīpura, identified with Gūdalur in the modern S-E. Wynād, Nilgiri District, which in ancient times lay within the limits of the Mysore State. (*E.C.* IV Mysore ii, Nelamangala 86, dated in 776 A. D.).

Painting and Embellishment of Temples.

Thus, painting is an additional embellishment in the Mysore temples. While the permanent images consecrated in the sanctuaries ceased to be painted as in the earlier days, Hoysala sculptors appear to have sought the aid of painters to decorate the ceilings in which they themselves invested so much of their time and talent. The ceilings and walls were accordingly the chief places to which the painter turned his attention. The images he produced on them were called *chitrābhāsa*, which indicates that what was produced by the painter *resembled* a *chitra* or a solid natural image, though it did not actually represent one. *Chitrābhāsas* are in fact figures drawn or cut on the walls. They are *ābhāsas*, "appearances," (of figures) since they could not be shown in full or in relief. Sometimes they depict only a side view and are necessarily defective. These latter are also called *ardhachitras.* The conception underlying this description of painting as an art is sufficient to indicate that the painter of the day well understood the principles of light and shade.

Some examples from Mysore.

A few of the temples or other places in the State where painting has been utilised for purposes of beautification may be noted, with the observation that further research is likely to add to our knowledge. In the ruined temple of Kalēsvara, Jakkanahalli, Hassan Taluk, some of the ceilings in the *navaranga* are painted. The temple was built in 1170 A.D. by the great Heggade Kalimayya during the reign of the Hoysala King Narasimha I. At one time the walls of the Sāntinātha basti on Chandragiri Hill at Sravana Belgola and its ceiling were adorned with paintings, of which only a few traces are now left. The date of the erection of this basti is not known, but it might be set down to the 12th or 13th century (*E.C.* II Sravana Belgola, Introduction 3). The ceiling of the *Mahādvāra* of the Tōntada Siddhalingēsvara temple at Edeyur (Kunigal Taluk), which belongs to the 15th century, is decorated with paintings of the *ashtadikpālakas.* The ceilings of the *mukhamantapa* and the *pātālankana* have, painted on them, scenes from the life of Siddhalinga, the great Vīrasaiva teacher, and the *pancha-vimsati* or the twenty-five sports of Siva with labels in Kannada in the form of explanatory notes. In the *Chitra matha,* not far away from the temple, the verandah was also once adorned with paintings, but the painting is now gone. The ceilings of the *mukhamantapa* of the Tērumallēsvara temple at Hiriyur, Chitaldrug District, are painted with scenes from the Saiva Purānas. The date of the erection of this temple is not known, but it might belong, in its present form, to the 16th century. The ceilings of the *mukhamantapa* of the Vailappa temple at Gubbi, Tumkur District, have paintings representing Siva's twenty-five *līlas*, which is quite a favourite with the Saiva temples in the State which came into existence in the wake of the zealous revival of the Saivite faith by Basava and his adherents in the 13th century. This temple may be assigned to the 16th century. At Vastāra is an old temple of Padmāvati, which contains fine colossal figures of the Sapta Mātrika, and also of an unidentified king and his minister seated opposite each other. Though the building is only an earthen one, the interior walls appear to have been plastered and decorated with floral and other decoration in colours. It must, when new, have presented the appearance of a richly painted chapel. The date of the erection of this temple is not known but it might be set down to the 17th century. Kempe Gauda's *hajāra* (or hall), a fine *mantapa* to the left of the Sōmēsvara temple at Magadi, built in 1712 by Mummadi Kempavīra Gauda, has scenes from the Purānas painted on the walls and ceiling, of which only a few traces are now left. Similarly in the Divyalingēsvara and other temples at Haradanhalli which belong to *circa* 1810, the ceilings are painted with scenes from the Saiva Purānas. The *janma mantapa* at Chamrajnagar, built in 1826 to commemorate the birth in 1774 A.D. of Chāmarāja Wodeyar, father of Krishna Rāja Wodeyar III, has paintings on its walls. Krishna Rāja Wodeyar proved himself a great patron of the art—both in its religious and in its secular aspects. In the Mallikārjuna temple on the hill near Talkad, is a *mantap* in the *prākāra*, called the *chitra-mantapa* on account of the paintings on its walls, which represent scenes from the Saiva Purānas. There are also Kannada passages explaining the scenes as well as labels giving the names of individual figures. The *matha* of Manteswāmi at Boppagaudanpura near Belakvadi, which dates from the beginning of the 19th century, has a hall supported by lofty wooden pillars, with paintings on the walls, representing scenes from the Saiva Purānas and the *Rāmāyana*. In the Prasanna Venkataramanaswāmi temple, Mysore, there is in the *chitra mantapa* (Painted Hall) an interesting painted wooden panel with figures on it, fixed in the wall of a room over the Ānjanēya shrine. The upper portion shows Vyāsa in the middle, seated on the coils, and canopied by the five hoods, of a serpent, flanked on the right by Madhvāchārya and Garuda, and on the left by Bhīma and Hanumān, while the lower portion exhibits four standing figures of which the first represents Dewan Pūrnaiya, the second Krishna Rāja Wodeyar III, the third Subbarāya Dāsa, a Madhwa devotee honoured and patronized by Krishna Rāja Wodeyar III, and the fourth his elder brother Sīnappa. (*M.A.R.* for 1919, para 37). There are, besides, in this *mantapa*, four painted doors, two single to the right and left of the Vyāsa panel, and two double on the right and left walls, said to have once belonged to the Mysore Palace, which contain in the upper portion, portraits of twelve Mysore Kings from Rāja Wodeyar to Khāsa Chamarāja Wodeyar, with inscriptions giving their names and the periods of their reigns, and in the lower portion figures of elephants. Besides the doors referred to, there are paintings on the walls representing well-known places of pilgrimage, temples, etc., situated in Southern India with labels. On the ceiling are painted other places, rivers and mountains to be found in Northern India. At the Jaganmōhan Palace, Mysore, are a number of paintings giving the genealogy of

Mysore Kings and other matters of great interest. The letter-press given in these as well as in some of the portraits merits closer attention. Some of the games painted on the walls, such as Dēvi-sāyujya and Srīkanta-sāyujya, which are calculated to direct the thoughts of the players heavenward, are full of interest. The game of chess is very largely represented. Krishna Rāja Wodeyar III was a great adept at it and some new features of the game invented by him have been greatly admired. The paintings of later historical characters in this Palace are equally noteworthy and require expert description and evaluation.

In Jaina *Matha* at Sravana Belgola, 19th century.

The walls of the Jaina *matha* at Sravana Belgola are decorated with paintings illustrating mostly scenes from the lives of some Jainas and Jaina kings. The panel to the right of the middle cell represents the Dasara Darbar of the Mysore king Krishna Rāja Wodeyar III seated on the throne in Mysore, while the one to the left, which has three rows, has figures of the Pancha-Paramēshtis at the top, Nēminātha with his Yaksha and Yakshi in the middle, and a figure of the *swāmi* of the *matha* at the bottom represented as expounding religious texts to his disciples. On the north wall is pictured Pārsvanātha's *Samavasarana* with a big circle containing curious representations; and the south wall, to the right of the *guru's* room, has, portrayed on it, scenes from the life of the emperor Bharata. *Samavasarana* is supposed to be a heavenly pavilion where the Kēvali or Jina preaches eternal wisdom. Two panels to the left of the same room and two more on the west wall depict scenes from the life of the Jaina prince Nāgakumāra. The forest scene portrayed on one of the panels on the west wall i particularly good. The tree to the right with six person on or near it is intended to illustrate the six *lēsyas* o Jaina philosophy. *Lēsya* (tint) is that by which the sou is tinted with merit and demerit. It is of six kinds and colours, three being meritorious and three sinful. Meritorious *lēsyas* are of orange-red (*pīta*), lotus-pink (*padma*) and white (*sukla*) colours, while sinful *lēsyas* are of black (*krishna*), indigo (*nīla*) and grey (*kapota*) colours. The former lead respectively to birth as man and as god and to final emancipation, while the latter lead respectively to hell and to birth as plant and as animal. The picture illustrates the acts of persons affected with the different *lēsyas*. With the desire of eating mangoes, a person under the influence of the black *lēsya*, uproots the mango tree; another affected with the indigo, cuts its trunk; a third influenced by the grey, chops off big boughs; a fourth affected with the orange-red, cuts off small branches; a fifth under the influence of the lotus-pink, merely plucks mangoes; and a sixth affected with the white, picks up only fallen fruit. (*Inscriptions at Sravana Belgola*, Introd. 30).

(ii) Muhammadan:—
(a) Mural Paintings at the Darya Daulat.

The paintings on the east and west outer walls of the Darya Daulat, a good specimen of the Saracenic architecture of the 18th century, are a noteworthy feature of that building. This building was the Summer Palace of Tīpu Sultān and was decorated specially for his gratification. The paintings are impressive in character and are quaint to a degree. On the west wall, to the right of the entrance, are portrayed Haidar and Tīpu riding at the head of their troops along with their vaziers. Haidar has a clean-shaven face, while Tīpu is represented as wearing a thin mustache. To the left of the entrance we have a graphic representation of the battle near Conjeevaram and the defeat of Baillie. The square of regiments and the hand-to-hand fight are worthy of note. It is probably a representation of one of the many battles Tīpu fought. There is, it must be confessed, a total absence of perspective in the painting. On the east wall are delineated among other scenes several ruling chiefs, such as the Rājas of Tanjore and Coorg, the Nawābs of Oudh, Savanur, Arcōt and Cuddappah, Madakeri Naik, Krishna Rāja Wodeyar III, and the Rāni of Chittōre.

(b) At Tīpu Sultān's Palace, Bangalore.

The Palace of Tīpu Sultān in the Bangalore Fort was painted and decorated with false gilding. According to a Persian inscription found in it, the painting was finished in 1791 A.D. and it was apparently conceived that it was so grandly done that "it cast the beauty of China into oblivion." The description is no doubt hyperbolic but it cannot be denied that it should have added, to some extent, to the magnificence of the new palace. A restoration of the painting on a portion of the walls was attempted some twenty years ago, but not continued.

(c) Preparation of Colours.

A hundred and twenty-five years ago when the palaces of Tīpu and Haidar were still objects of great interest, the brilliancy of the colours with which they were painted attracted the attention of all that had an opportunity of seeing them. Dr. Benjamin Heyne, in his *Statistical Fragments of Mysore,* accordingly collected full particulars as to how these colours were prepared and laid on. Describing the process, he remarked :—

> "The gold colour, so lavishly applied, is one of the best counterfeits that can well be conceived. To make this colour the following articles must be got ready:—linseed oil, two seers; *chandrasam* (yellow resin), one seer; *dickamalie* (*aloe socotrina*), six drams; *musambram* (a yellowish green gum resin, mixed with small bits of wood; when burnt it smells like benzoin, but when fresh from the bazaar like asafoetida), six drams; *kastūri passpu* (the bulb, either of the *curcuma rotunda*, or of the *amomum zedarea*), three drams.
>
> "To prepare the *gunna* as it is called, take a mud pot, coat the bottom of it with red earth, and after it is heated over a fire, put the resin into it, and melt it, then mix with it the linseed oil, which must have been previously made boiling

hot in another vessel. Now add the remaining articles previously reduced to a fine powder, and boil the mixture over a slow fire for about two hours, or till a drop of it taken out with a stick and put upon a plank may be drawn out when cool into long thin threads. In this state the matter is called *gunna*.

"For gilding take a seer of tin, and beat it out into very fine leaves, mix it with one quarter of a seer of liquified glue, and beat them together into a homogeneous mass; wash it with water and keep it for use. When a silver colour is wanted, this mixture of tin and glue moistened with water, is to be laid upon the plank or wall to be painted; it is then rubbed with a serpentine stone till the silver colour appears. When a gold colour is wanted, the *gunna* is, on three successive days, laid thinly over the silver coloured spot with a brush. To make a white colour, take four parts of white lead and one part of gum arabic, mix them with water, and when the paint is to be used add as much water as is sufficient to bring it to the requisite consistency. For a green colour, take two seers of linseed oil and one seer of *chandrasam*; mix them in the same manner as described for the *gunna*. Lay it with a brush over the white paint, and powder verdigris over it through a fine cloth. A red colour is made of four parts of cinnabar and one of gum, rubbed together, and mixed with water when wanted for use. For a pink colour, white lead, *poti* (cotton impregnated with a red water colour sold in the bazaar), gum, and water are mixed together. For yellow, four parts of orpiment and one of gum arabic are mixed up with water.

"To make the ground for any colour, take *senku sudda* (the finest levigated pipe clay), mix it with a little gum and water, and lay it on the walls or plank which is to be coloured; it is afterwards to be rubbed with a stone till it becomes quite smooth. On this ground the various colours above described are to be laid."

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CHAPTER VI

ARCHITECTURE.

I. *Civil Architecture.*

A. BUILDINGS.

The Story of Mysore Architecture.

THE story of Mysore Architecture is a long and interesting one. To deal with it adequately would require more space than it has been possible to allot to it in this work. The different styles employed, their relations to one another, their growth and development, and the peculiarities of the many structures falling under each of them are all legitimate objects of study in this Chapter. But it is obvious that they could not be pursued here in any detail as they would necessitate the employment of illustrations which are beyond its scope. There is the less reason to-day for any such detailed treatment as Fergusson's well known work *History of Indian Architecture* (new Edition by James Burgess and R. P. Spiers) and a host of other publications mentioned in the Bibliography appended to this Chapter supply all that might be required in the directions indicated. In Mysore itself, the Archæological Department has projected a series of monographs devoted to the more important temples, which when completed ought to furnish valuable data for the scientific study of the growth and progress of Architecture generally in India. All that can therefore be attempted here is a brief sketch of the main features of architectural advancement in the State with special reference to outstanding examples, to which it is proposed to add some notices of less known groups.

The importance of its study.

It is hardly necessary to enlarge on the importance of a study of Mysore Architecture to any one interested in the history of Indian Architecture, or of Architecture generally, Eastern and Western. What did the designer in Mysore aim at and how did he realise his aim? What arrangements did he use and what forms and details did he adopt for effectuating his object? And how did these differ from the forms and arrangements of his brother designer in India itself and elsewhere? These are some of the points on which a careful study of Mysore Architecture is likely to throw considerable light. The results obtained by such a study ought to prove of supreme value to the student of world art. Apart from the high scientific value of a study of the kind suggested, which cannot be exaggerated, it has been remarked by Fergusson, to whose genius we owe not only a wider appreciation of Indian and Eastern architecture but also of the history of architecture itself, that "the great value of the study of these Indian examples (he has been really referring to the Halebīd group of temples in this State) is that it widens so immensely our basis for architectural criticism. It is only by becoming familiar with forms so utterly dissimilar from those we have hitherto been conversant with that we perceive how narrow is the purview that is content with one form or one passing form. By rising to the wider range, we shall perceive that architecture is as many sided as human nature itself, and learn how few feelings and how few aspirations of the human heart and brain there are that cannot be expressed by its means." In another place, Fergusson has said, "It will undoubtedly be conceded by those who are familiar with the subject that, for certain qualities, the Indian (including Mysore) buildings are unrivalled. They display an exuberance of fancy, a lavishness of labour and an elaboration of detail to be found nowhere else." In writing the last sentence, it would seem as though Fergusson had specially in mind the great monuments connected with the Hoysala dynasty of Mysore, which extorted from him the very highest admiration. Architecture is, as Burgess has remarked, something more than the mere art of building in any form. It is more correctly the fine art of designing and constructing ornamental buildings in wood, stone or other material. It is, from this point of view, entirely distinct from common building or civil engineering and for that very reason is a true manifestation of the spirit of the era to which it belongs. The architectural art of every epoch must, therefore, be taken to be the purest reflection of the intellectual and social conditions prevailing at the time. The significance of architecture to the serious study of history will thus be easily apparent.

Early Architecture in wood.

There is scarcely any doubt whatever that in the early architecture of Mysore, as in the rest of India, Burma, China and Japan, wood was solely or chiefly employed. There are specific references in inscriptions as late as the 13th century A.D. to the conversion by later kings of temples in wood built by their early predecessors (*e.g.*, *E.C.* VII Shimoga, i. Shimoga 5 dated in 1218 A.D.; see also Chapter V on *Sculpture and Painting*). When stone displaced wood as the primary material of architecture, the older forms were continued and perpetuated, with the result that builders preserved their own style, so that it bore witness to the antecedent general use of wood. Partly by reason of conversion and partly on account of the perishable nature of the material employed, buildings of early date in which wood should have been used, have disappeared.

Beginnings of stone architecture.

The transition from wood to stone was doubtless made gradually, brick being first used for filling in the wooden framing of the structures. The spread of Buddhism westward and the invasion of Alexander the Great brought India into contact with Persia, where in the 5th and 6th centuries B.C. mausoleums had been hewn out in the rocks and places with stone basements, pillars and doorways, filling in the walls with bricks, had been constructed. The embassies of Asōka should have familiarised structures of this nature, with the result that the use of dressed stone—whether in the construction of the many *stūpas* attributed to him or in the making of the stone pillars on which his edicts are engraved—became general. Thus Architecture in stone may be said to date from about the period of Asōka. During its earliest stages, it had, perhaps, most to do with the construction and embellishment of *stūpas* for the enshrining of Buddha's relics and to the representation of his foot marks, the sacred *bōdhi* tree and other symbols, combined possibly with aboriginal snake worship. As the Jain and Brāhmanic religions were also tolerated by Asōka, they must have developed simultaneously with Buddhism, their own cults and with them their own shrines, cave temples and monastic abodes for their followers. The evidence of the Sātavāhana coins found at Chandravali (2nd century A.D.) is entirely in favour of the view that about the time of Asōka, some of whose edicts have been found in the State, reverence for Buddha's relics and his foot marks and the *Bōdhi* tree should have been prevalent in Mysore. There is no reason to believe that the evolution of architecture in the State during the periods immediately preceding and following that of Asōka ran a different course from what it did in and around his capital. Though no distinctly Buddhist rock-cut caves or *stūpas* built of stone have so far been traced in the State, the representation of the *Chaitya* on coins unearthed in it shows that the structural form of the *Chaitya* was quite familiar to people of the time. The structural *Chaityas*, if any, built in the State, following wooden prototypes, in the pre-Asōkan and Asōkan ages have not survived into our own times.

Caves and cave temples.

There are, however, a few caves and cave temples whose age is not certain. It is now acknowledged that some at least of the earliest caves were other than Buddhist in origin—either Brāhmanical or Jain. A closer study of these caves in conjunction with those found in Northern India—Buddha Gaya, Junagarh, etc ,—is therefore necessary before we could promise to what religion they should be affiliated. It ought to suffice for the present to note the localities where these caves are found. The inner sanctuary of the Hidimbēsvara temple at Chitaldrug is carved out of a single rock. The figure of Hidimba, the Rākshasa who was killed by Bhīma, one of the Pāndava brothers, is sculptured on the *Vimāna*. The Anklematha at Chitaldrug is noted for its caves which form a perfect labyrinth consisting of rooms of various sizes at different levels. They are approached by a good stone staircase. The shrines, *lingas*, baths and pedestals, the last apparently for *Yōgāsana*, may be of recent origin but the caverns no doubt existed long before. When and for what purpose they were originally formed or occupied is unknown. At the Panchalinga cave, near the entrance, is an inscription (*E.C.* IX, Chitaldrug 32 dated in 1286 A.D.) which says that the *tīrtha* of the five *lingas* was established by the Pāndavas and that Perumala Dēva Dannāyaka, the minister of the Hoysala King Narasimha III and others joined in making a grant of land to it. The temple of Gangādharēsvara at Sivaganga is a large cave sheltered by a huge overhanging boulder with cells all round. The caves on the Bettadapura hill and near the Ānjanēya temple close to it are irregular shaped and dark. The peculiarly mixed Brāhman and Jain images in it will be found described in Volume V of this work.

The double *linga* to be seen in them, one placed in front of the other, on a single *pītha* or seat, is specially noteworthy because of its unusual character. The Vīrabhadra temple on the Nandi hill is in a large cave near the fort gate, the overhanging boulder being about 70 feet high. The Gōpinātha temple on the Gōpinātha hill is in a large cave sheltered by a gigantic boulder measuring 100′ x 60′ x 70′. On the Tyakal hill, the cave known as Bhīma's *Gardi* (Gymnasium), is a magnificent one measuring 150′ x 70′ x 50′, the approach to it being very difficult.

Early Buddhist, Brāhmanic and Jain monuments.

The Malvalli stone pillar, which has been assigned to the end of the 1st century A.D., is perhaps the oldest stone monument yet found in the State. It records a grant to a Brāhman. Equally old is the Banavāsi stone inscription which records the grant of a Nāga slab, a tank and a *vihāra* apparently to a Buddhist. These two inscriptions make probable the existence of Brāhmanic temples and Buddhist *Vihāras* in the north-west of Mysore during the close of the 1st century A.D. The Sātavāhana kings were tolerant towards both the faiths, a fact which is confirmed from other sources as well. When the Mahāyāna cult spread through the land, the Buddhists of Mysore appear to have adopted it, with the result that we hear of the founding of a chief Buddha *vihāra* at Banavāsi in the 11th century A.D. During the time of the Chālukya king Āhavamalla, we hear of the installation of various gods and goddesses in it. Brāhmanic and Jain temples, however, flourished side by side with Buddhist *vihāras* for long after until Buddhism finally ceased to exist as an organized cult in the State about the 13th century or thereabouts. The Tālgunda pillar inscription which has been assigned to the 5th century A.D. makes it possible that temples like the Pranavēsvara mentioned in it were in existence long before that time. This pillar belonging to early Kadamba times, though rough and clumsy, when compared with Persian forms, is of interest as descended from those to be seen at Karle, and based on wooden models, both in the form of its pedestal and in the making of its shaft. The Ganga kings patronised as much the Jain as the Brāhman religion as is evident from their many extant grants. The temples of their period range from about the 2nd to the 10th century A.D. Their first temples were admittedly in wood, and their conversion into stone is actually referred to in their later inscriptions. They appear to have developed the decorative freizes so common later in Hoysala temples. In the temple at Varuna, we see it in a narrow form running along under the roof, illustrating the *Rāmāyana.* Associated with the Jain temples of their time are the elegant monolithic *stambhas* detailed in Chapter V above. These are seen at Ellōra as well and are descended from the Buddhist *lats.* In their style, the Gangas followed—if the early Jain temples at Sravana Belgola are any guide in the matter—the Dravidian.

Jain Architecture.

Jain architecture in its essentials follows the Dravidian style. In this State, it is represented by two classes of structures, *bastis* and *bettas,* (For *bettas*—See *E.I.* VIII. 138, No. 5) and is in this respect different from that of the north, where *bettas* are altogether unknown. The *bastis* are regular temples in the usual acceptance of the word, containing an image of one of the Tīrthankaras as the object of worship. The *bettas* (literally hills) are courtyards,—properly, though not always, at the summit of a hill,—open to the sky, and containing a colossal image of Gommatēsvara. The *bastis* are many in number and at one time must have covered over the greater part of the State. The rise of the Vīrasaiva cult checked their growth and even converted a number of them into Saiva temples. The principal group of *bastis* at present well known in the State are at Sravana Belgola. They have been described at length by Mr. Narasimhachar in the introduction to the new edition of *Inscriptions at Sravana Belgola* (*E.C.* II) and the interested reader would do well to refer to it. The description that follows is taken from Fergusson, the eminent authority on Indian and Eastern Architecture, whose writings have done so much to make known to the world the sculptural and architectural treasure of Mysore. Fergusson writes:—

"The principal group of *bastis* at present known above the Ghats is that at Sravana Belgola. There are there two hills—the Indragiri on whose summit the colossal image just described stands and dominates the plain. On a shoulder of the other, called Chandragiri, stand the *bastis*, fifteen in number. As might be expected from their situation, they are all of the Dravidian style of architecture, and are consequently built in gradually receding storeys each of which is ornamented with small simulated cells . . . . . . Their external appearance is more ornamental than that of the generality of northern Jaina temples. The outer wall of those in the north is almost always quite plain. The southern ones are as generally ornamented with pilasters, and crowned with a row of ornamental cells. Inside is a court, probably square, and surrounded by cloisters, at the back of which rises the *vimāna* over the cell which contains the principal image of the Tirthankara. It is always surmounted by a small dome, as is universally the case with every *vimāna* in Dravidian architecture.

It may be vain speculation, but it seems impossible not to be struck with the resemblance to the temples of southern Babylonia. The same division into storeys with their cells; the backward position of the temple itself; the panelled or pilastered basement, are all points of resemblance it seems difficult to regard as purely accidental.

Besides the greater temples, there are several varieties of smaller ones, which seem peculiar to the style. Four-pillared pavilions are not uncommon in front of Hindu temples in the south, but these Jain *mantapas* are five-pillared, that is, with a pillar at each angle and one in the middle. There is one before the entrance to the *betta* on Sravana Belgola, the middle pillar being so supported from above that a handkerchief can be passed through below its base.

Though not the grandest, certainly the most elegant and graceful objects belonging to the Jaina style of architecture are the *stambhas* which are found attached to almost every temple. They are used sometimes by the Hindus, but then generally as dīp-dāns or lamp-bearing pillars, and in that case have some arrangement for exhibiting light from their summit. With the Jains this does not appear ever to have been the case. Their pillars are the lineal descendants of those of the Buddhists, which bore either emblems or statues, generally the former—or figures of animals. With the Jains or Vaishnavas they as generally bore statues. Be this as it may, they seem nowhere to have been so frequent or so elaborately adorned as among the Jains in the south . . . . They generally consist of a single block of granite, square at base, changing to an octagon, and again to a figure of sixteen sides, with a capital of very elegant shape. Some, however, are circular, and indeed their variety is infinite. They range from thirty to forty and even fifty feet in height, and whatever their dimensions, are among the most elegant specimens of art in Southern India.”

Dravidian Architecture.

The origin of the Dravidian architecture is lost in obscurity. It is so called because of its prevalence in the Dravidian territorial area, roughly approximating to the country south of the Krishna river and among peoples classed usually Dravidian and speaking the languages of Tamil, Telugu, Malayalam and Kannada. The architecture of this area and of these peoples is essentially different from that of other regions in India and of one type. The earliest example in this type, so far as has been ascertained, does not go beyond the sixth or seventh century A.D., if, indeed it is quite so ancient. In this State, in the Kālahastīsvara temple on Nidugal Durga is an inscription of the 8th century A.D. which mentions a temple founded by Bilichorarasa of the Pallava family

(Pavagada 45). It is possible that this was in the Dravidian style, seeing that it is mentioned as having been founded by a Pallava king. The *raths* at Mamallapuram (in the modern Chingleput District), dating from the 7th century A.D., may be considered as the prototypes of this style. From them to the temple of Virūpāksha at Pattadakal and the rock-cut example of the Kailāsa at Ellora, the transition, as Fergusson puts it, was easy but the step considerable. At Māmallapuram, " we have manifest copies of structures intended originally for other purposes and used at Mahābalipur in a fragmentary and disjointed manner. At Ellora, on the contrary, the whole is welded together, and we have a perfect Dravidian temple, as complete in all its parts as at any future period . . . . . It seems certain that the square *raths* are copies of Buddhist *vihāras*, and are the originals from which all the *vimānas* in Southern India were copied, and continued to be copied nearly unchanged to a very late period . . . . On the other hand, the oblong *raths* were halls or porticoes with the Buddhists, and became the *gōpuras* or gateways which are frequently—indeed generally—more important parts of Dravidian temples than the *vimānas* themselves. They too, like the *vimānas*, retain their original features very little changed to the present day." Another feature is the use of cornices of double curve; in other Indian styles the cornices are mostly straight and sloping downwards. *Mantapas* or pillared halls used for various purposes, often of 48 or 100 pillars, and occasionally of 1000 pillars, are additional features in certain of the more important temples usually built in the enclosures of the temple. Besides these, are tanks or wells and other buildings for the residence or use of the priests. Burgess writes :—

"The style is distinctly of wooden origin, and of this the very attenuated pilasters on the outer walls and the square-pillars—often of small section—are evidences. But as the contemporary Northern styles are characterized by the prevalence of vertical lines, the Dravidian is marked by the prevalence of horizontal mouldings and shadows, and the towers and *gōpurams* are storeyed. Then the more important temples are surrounded by courts enclosing great corridors, or *prākāras*, and pillared halls. In the early Kashmir temples, in many of the Jain temples of Western India, at Brindāban, at the great temple of Jagannāth in Orissa, and others—probably in early times very many more—there are courts surrounded by cells; but in the great Dravidian temples, such as those at Madura, Ramēswaram, Tinnevelly, Srīrangam, Tiruvallur, Chidambaram, Kanchipuram (Conjeevaram), etc., the courts are very extensive, and are one within another. This system of enclosure within enclosure, with pillared corridors, was also carried across to Siam and Kamboja, where the largest and most magnificently sculptured temples perhaps ever raised were executed in this Dravidian style, developed and more fully adapted to lithic materials, with complete symmetry of arrangement, a consideration disregarded in South India, where they are too often a fortuitous aggregation of parts, arranged as accident required during the long course of their erection.

"The later examples of the style were over-loaded with carving; every part of the building was covered with ornamentation in the most elaborate and intricate designs the artist could invent; but while the imagination may be impressed with the evidence of power and labour so lavished on ornament—much of it truly elegant—the better judgement is offended by want of architectural design in the arrangement of the constituent parts of the whole."

Temples in this style generally consist of different parts, arranged in various ways, and differing in themselves only according to the age in which they were built. First, the *Garbhagriha* or actual shrine itself in which the image is kept. It is always square in plan, ornamented externally by thin tall pilasters and surmounted by a *Sikhara* of pyramidal roof always divided into one or more storeys and crowned by a small dome, either circular or octagonal in shape. This shrine is also called the *vimāna.* Immediately in front of the *Garbhagriha* is the *Sukhanasi*, or *adytum* or inner sanctuary ; next in front is the *navaranga* or middle *mantapa*, followed sometimes by another *mantapa*, called the *mukha-mantapa*, or front *mantapa.* Each of these *mantapas* cover and precede the door leading to the inner sanctuary. Then comes the *prākāras* or enclosures which may be one or more. Built into the *prākāra* is the *gōpura* or great gateway, which is a special feature in this style. Sometimes a *gōpura* is to be found at each side of a temple not infrequently opening into and each successive enclosure wall. In general design these *gōpuras* are like the inner shrines but twice as wide as deep, and very frequently from an architectural point of view far more important than the temples themselves. They are usually well sculptured, particularly the jambs on either side and the pediment of the doorway. They are, in fact, the loftiest and most imposing feature in the temples built in this style.

Temples in Dravidian style in Mysore.

The principal specimens of the Dravidian style in Mysore are the temples at Terakanāmbi, Gundlupet Taluk, which date from a period anterior to Krishna Rāya of the Vijayanagar Dynasty (1509-1530) ; the Srīranganātha temple at Seringapatam, the Nanjundēsvara temple at Nanjangud and the Chāmundēsvari temple on the Chāmundi hill near Mysore. Of the imposing *gōpuras* attached to these temples of the Mysore royal family, the first probably belongs to the 15th century, or may be older ; the other two are modern, that at Chāmundi being built in 1827, and the one at Nanjangud, apparently, about 1845. The temples at Halsur (16th century), Mēlkote, Talkād (1100 A.D.), Tirumukudlu-Narsipur (1100 A.D.), Ramanathapur and other places may be mentioned as effective illustrations of temples in this style. The Nandīsvara temple at Nandi, architecturally the first and most ornate of Dravidian temples in the State, goes back to the 8th century A.D. (See *M.A.R.* 1913-4 Para 20). The temples at Kolar and Kaivara (11th and 12th century) belong to this style. The Binnamangala temple, dating from the time of Kulōttunga Chōla I, (11th century), is typical of this style in the State. The Lakshminarasimha temple at Doddadālivatta (Tumkur District) is one of the largest temples in the State in this style. The Sōmēsvara temple on the Nidugal Durga, is another fine structure in this style. It was probably founded in 1292 A.D. (*E.C.* XII Pavagada 53). Its more noteworthy features are its carved doorway and its beautifully sculptured *navaranga.* The temple of Vidyāsankara at Sringēri is another well designed and effective building in this style. It resembles the temple at Vijayanagar and belongs to the reign of Bukka I (1356 A.D.). As Burgess remarks, the earlier Dravidian structures had lions or *yālis* and elephants placed as supports for pillars; and these were gradually enlarged, made affixes to pilasters or pillars and the animal forms multiplied and conventionalized with riders and human and other figures introduced as supporters or attendants, until about the 14th century or earlier they had obtained a permanent place in the architecture. At a later date figures of gods, demons and patrons or donors sometimes took their places. Well known examples of these occur in the famous temples of Vellore, Madura, Vijayanagar and Rāmēswaram. In this State, the best examples of these later innovations are to be seen at the Aghorēsvara temple at Ikkēri (*circa* 1560 A.D.), Hanumantha *mantapa* at Terakanāmbi (1640 A.D.), the double temple of Rāmēswara and Vīrabhadra at Keladi (*circa* 1681 A.D.), etc.

Influence of Hoysala style.

The influence of the dominant Hoysala style on later Dravidian architecture as known in this State is manifest in many temples, during the period of Vijayanagar ascendancy and even later. The most notable example of this is the Vidyāsankara temple at Sringēri (1356 A.D.) which is such a blend of the two styles that it is difficult to say to which style it belongs, though there is unmistakable evidence of its Dravidian parentage. Another is the Aghorēsvara temple at Ikkēri and the Gōpālakrishna temple at Krishnarājasāgara (*circa* 1560 A.D.). The Gōpālakrishna temple at Nonavinkere is a three-celled temple (or *trikūtāchala*) in the Dravidian style.

Chālukyan Architecture.

The Chālukyan dynasty, which gives its name to this style, began to distinguish itself in the history of the Deccan from about the beginning of the 5th century A.D. Bādami was its capital. About 615 A.D., a branch of the family set up rule at Vēngi on the lower Gōdāvari and about the same time another was established in the south of Guzerat. The area of the style therefore occupies the whole of the basin of the Gōdāvari and includes the Haiderabad territory, the Central Provinces, Berar, and the Marāthi part of the Kannada districts of the Bombay Presidency. Though temporarily superceded in the middle of the 8th century by the Rāshtrakūtas, the Chālukyas reasserted themselves late in the 10th century and continued for another two centuries, when they were finally overthrown by the great Hoysala king Vishnuvardhana in 1184 A.D., who absorbed into his own dominions the south-western portion of the Chālukya territories, while the Kākatīyas had set themselves up a little earlier at Wārangal to the east. Both these kingdoms were conquered about 1320 by the Muhammadans, though the old Hoysala territories were regained for the Hindus by the early kings of the Vijayanagar dynasty some fifteen years later. As Burgess aptly remarks, the earliest temples within the area mentioned above are, however,—

> "not very clearly marked off from the Dravidian and the more nothern style—some of them have distinctly northern

spires, and others are closely allied to the southern style and it was perhaps only gradually that the type acquired its distinctive characteristics. Till a late date we find temples with towers differing so little in form from Dravidian *vimānas*, that, other details apart, they might rapidly be ascribed to that order. Unfortunately many of the finer examples must have perished during the Mussalman invasions and during the rule of the Muhammadan dynasties of Bijāpur, Gulbarga, Bidar, Hyderabad and Burhanpur, and, as we might expect, round these cities most of the earlier works have disappeared. Still in Mysore, Dharwar and Belgaum as well as in Berar and the Mahratta districts, sufficient remains still exist to illustrate the various develompments of the style.

"The old Temple of Pāpanātha at Pattadkal presents a curious combination of styles. The body of the temple is Dravidian and must have been a fine specimen, of as early a date as the early part of the eighth century; but the *sikhara* is a curious approximation to the form of the early Northern Hindu or Indo-Aryan order, while in details the temple shows a strong leaning to the Dravidian. One is almost tempted to suppose that the architect of the temple had died and left the spire to another, who, having a preference to the northern form, had tried to adapt it to a Dravidian substructure. The temple of Virupaksha at the same place is an excellent example of the pure Dravidian, built about 740 A.D., while close by is another that might have been transferred from Orissa.

"On the temple of Kuchchimalligudi at Aihole is a somewhat similar *sikhara*. This temple is small and plain, with a sloping roof over the side aisles, and belongs to about the seventh century. The Meguti temple also at Aihole must have been a fine work, but unfortunately it has lost all above the wall heads.

"Among Chālukyan temples a prevalent form is that of three shrines round one central *mantapa* or hall. The arrangement for supporting the roofs of the halls almost always follows the Dravidian mode of four pillars, or multiples of four, in squares; the device of twelve columns, so disposed in a square that, omitting the corners, the remaining eight could be connected by lintels to form the octagonal base of a dome, is almost unknown. It is employed, however, in the outer hall of the great temple at Hangal. In the

Dravidian and northern temples the projections on the walls are generally formed by increments of slight thickness added flatly to their faces, and, however thick, they are so placed as to leave the true corners of the shrines, etc., more or less recessed."

Numerous temples mentioned in the Chālukyan and Kālachūrya inscriptions seem to have belonged to this style. The Basavēsvara at Tonachi (*circa* 1047 A.D.), the Kēdārēsvara at Baligami (*circa* 1060 A.D.), the Tripurāntaka at Baligami (1070), Kaitabēsvara at Kuppattur (*circa* 1070 A.D.) and the Mallinātha *basti* at Angadi (1060) and the Ādinātha *basti* at Chikka Hanasoge (1070), are temples in that style which mark off the transition from it to the purely Hoysala style which from about the time of Vishnuvardhana became the dominant one in and around the State.

Hoysala architecture.

In the Hoysala style, called a sub-variety of Chālukyan style, a new development of the Chālukyan style is seen. All the temples in this style are to be found in Mysore State and were built entirely during the period of Hoysala rule. The impropriety of calling them Chālukya—having neither to do with the Chālukya rule or Sovereigns or even territorial area—ought to be sufficiently obvious to need mention. The name "Hoysala" has therefore been suggested as a more appropriate designation of this style. The objection of Mr. Havell to what he calls "the dynastic system" of classification applies as much to "Chālukyan" as to "Hoysala," while his criticism that it takes "no account of the religious character of the building" is as much true of a "dynastic" as of a territorial classification based on the "Dravidian," "Indo-Aryan," etc., which are either territorial or linguistic, if not racial. The nomenclature "Chālukyan" has, however, become so far impressed on the style that it is by no means easy to oust it. But temples in the Hoysala style possess certain distinctive features about them that it is difficult not to class them under a style by themselves. The numbers of shrines joined together by a single *mantapa*, usually the *navaranga* is, in this style, seen increased sometimes to four and occasionally to five. The figure sculpture is elaborate and is often its chief distinguishing mark. The general style may be thus described:—

The temple itself, *i.e.*, the shrine in which the image of the presiding deity has been installed—is polygonal or star-shaped. The sides, however, are not obtained as in the northern style by increments added flatly to a square, but are points touching a circle, at one time apparently right angles, but afterwards either more acute or flatter than a right angle. There are four principal faces larger than the others, three occupied by niches, the fourth by the entrance. The roof is in steps, and with a flat band on each face in continuation of the larger face below. The porch is simple, consisting of columns disposed equidistantly over its floor. (It should be added that this porch is generally surrounded by a wide stone seat or bench, with a sloping back, which runs completely round the porch and forms as it were a low wall on every side.) The details are often of great beauty, especially the entrance, which are objects on which the architects generally lavished their utmost skill. Nothing in Hindu Art is more pleasing than the pierced slabs which the Chālukyas used for windows. The pillars, too, are rich without being overdone: and as it is only in pairs that they are of the same design, the effect of the whole is singularly varied and yet at the same time, pleasing and elegant. The temples generally stand on a terrace, a few feet high and from ten to fifteen feet wide. This is one of the characteristic features of Chālukyan design, and adds very considerably to the effect of their temples. In regard to the pillars, it may be added that those used in the later temples are markedly different from the earlier forms in this style. They are, as Burgess has pointed out, massive, richly carved, often circular and highly polished. Their capitals are usually spread out, with a number of circular mouldings immediately below; and under these is a square block, while the middle section of the shaft is richly carved with mouldings in the round. In many cases the capitals and circular mouldings have been actually turned in a sort of lathe, the shaft being held in a vertical position.

Writing of the ornamentation of the doorways, Burgess says:—

"As we see at Ajanta and elsewhere, doorways were, from a very early period, objects on which much artistic skill was lavished; and this taste was maintained in the utmost elaboration bestowed on the sculptures surrounding the doors of Dravidian and Chālukyan shrines. Pierced stone windows were employed in Dravidian temples at Pattadkal, Ellora and other places; but the richly carved and highly ornamented pierced windows belong specially to this style. Generally, the temples stand on a terrace from 10 to 15 feet wide, quite surrounding them, and from 3 to 6 feet in height—a feature which adds considerably to the architectural effect. The buildings were erected without mortar, and, in the earlier examples at least, the joints were carefully fitted. The whole was carved with sculpture, often of geometric and floral patterns, intermixed with numerous mythological figures; and, in the later examples, the courses of the base were carved with the succession of animal patterns prescribed for them in the *silpa sāstras*. This is very fully exemplified in the great temple of Hoysalēsvara at Halebīd. This temple, though unfinished, is one of the most remarkable in India, and, in an artistic sense, is unmatched in the variety of its details and the wild exuberance of fancy displayed in its ornamentation; while the combination of horizontal with strongly marked vertical lines and the play of outline and of light and shade are hardly surpassed in any style."

Extent and number of Hoysala temples.

Buildings of this style are very numerous in the north and west of Mysore. A more or less cursory exploration has revealed the existence of some 80 to 90 temples in this style in the State. Several of these are in ruins, some being past recovery. Most of these, however, are under conservation by orders of Government. The

Lakshmīdēvi temple at Doddagaddavalli, which is in the rare quadruple form, is perhaps one of the earliest examples of this style. The symmetrical disposition of its plan is its chief merit. It was built by a great merchant and his wife in 1113 A.D. during the reign of Vishnuvardhana. The Kēsava temple at Belur is one of the most exquisite specimens of this style. It was built under orders of King Vishnuvardhana himself in 1117 A.D. During his reign at least ten other temples in this style came to be erected. Among these is the famous Hoysalēsvara temple, which might be assigned to *Circa* 1141 A.D., the first year of Narasimha I, the successor of Vishnuvardhana. During Narasimha's reign, the building activity appears to have continued unabated, over fifteen temples built during that period being known. Among these are the fine Īsvara temple at Anekonda (*Circa* 1160 A.D.), the Sōmēsvara at Sathur (*Circa* 1169 A.D.) and the well-known Būchēsvara at Koramangala (1173 A.D.). During the reign of Ballāla II, the enthusiasm for the erection of temples in this style reached its high water mark. Nearly a couple of dozen temples are known to have been built in his reign of 47 years. Among the most famous temples of this period are the Amritēsvara at Amritapura (1196 A.D.), the Chattēsvara at Chatchattanahalli (*Circa* 1200 A.D.), the great Trimūrti at Bandalike (*Circa* 1200 A.D.), the famous Kēdārēsvara at Halebīd (1219 A.D.), the Īsvara temple at Arsikere (*Circa* 1200 A.D.), and the Īsvara temple at Nanditavare (*Circa* 1200 A.D.). Though the number of temples erected in the reign of Narasimha II was not large, only some seven being known that are assignable to it, the far-famed Harihar temple at Harihar (1224 A.D.), the Sōmēsvara at Haranhalli (1234 A.D.) and the Mallikārjuna at Basral (1235 A.D.) fall into his reign. Over a dozen temples belonging to Sōmēsvara's reign are so far known. Of these the Lakshmī Narasimha and the Sadāsiva temples at Nuggihalli (1249 A.D.) are well known. The Panchalinga temple at Gōvindanahalli (*Circa* 1250 A.D.) is equally famous. The latter is a quintuple temple, the only one of its kind known in the State. In the reign of Narasimha III, the Kēsava and Mūlasankarēsvara temples at Turuvekere (*Circa* 1260 A.D.), the Yōga-Mādhava at Settikere (1261 A.D.), the splendid Kēsava at Sōmanāthpur (1268 A.D.), Lakshmī Narasimha at Hole-Narsipur, all triple temples, and a few others came into existence. Even the troublous times of Ballāla III saw the erection of a couple of temples but the times were too disturbed for a peaceful continuance of building activities. Royal munificence combined with the piety of generals, ministers and merchants gave an impetus to the master-builders of the time to put forth their very best in the architectural line. The names of many gifted architects and sculptors of successive periods, covering over 200 years, who took an active part in making the Hoysala name famous for all time for its passionate attachment to art, are known and their work and worth are told in the magnificent monuments they have left to posterity. (*Vide* Chapter V, *Sculpture and Painting*, above.)

Descriptions of the more important temples.

The temples at Halebīd, Belur and Sōmānathpur may be regarded as master-pieces of this style. The following accounts of these more famous temples based on the writings of Fergusson are included here for convenience of reference. Brief descriptions of the other temples referred to above will be found in Volumes V and VI of this work.

(i) Kēdārēsvara at Halebid.

Kēdārēsvara temple at Halebīd.—Mr. Fergusson writes :—

"Its plan was star-shaped, with sixteen points, and it had a porch well proportioned in size. Its roof was conical, and from the basement to the summit, it was covered with sculptures of the very best class of Indian art, and these so arranged as not materially to interfere with the outlines of the building, while they imparted to it an amount of richness only to be found among specimens of Hindu art. If it were possible to illustrate this little temple in anything like completeness, there is probably nothing in India which would convey a better idea of what its architects were capable of accomplishing."

This exquisite specimen of the most ornate Chālukyan style of architecture is, alas! a thing of the past. Mr. Fergusson's gloomy anticipations have been completely fulfilled. The trees which had rooted themselves in the *vimāna* were suffered to do their work unchecked and the building is now a hideous heap of ruin. Some of the most perfect figures have been conveyed to Bangalore and set up in the museum, but divorced from their artistic setting they have lost their meaning.

"It is, however, surpassed in size and magnificence by its neighbour, the great temple at Halebīd, which, had it been completed, is one of the buildings on which the advocate of Hindu architecture would desire to take his stand. Unfortunately it never was finished, the works having been stopped after they had been in progress apparently for eighty-six years.

"The general arrangements of the building are that it is a double temple. If it were cut into halves, each part would be complete, with a pillared porch of the same type as that at Belur, an *antarāla* or intermediate porch, and a sanctuary containing a *lingam*, the emblem of Siva. Besides this, each half has in front of it a detached pillared porch as a shrine for the bull, Nandi. Such double temples are by no means uncommon in India, but the two sanctuaries usually face each other and have the porch between them. Its dimensions may roughly be stated as 200 feet square over all, including all the detached pavilions. The temple itself is 160 feet north and south, by 122 feet east and west. Its height, as it now remains, to the cornice is about twenty five feet from the terrace on which it stands. It cannot, therefore, be considered by any means as a large building, though large enough for effect. This, however, can hardly be judged of as it now stands, for there is no doubt but that it was intended to raise two pyramidal spires over the sanctuaries, four smaller ones in front of these, and two more, one over each of the two central pavilions. Thus completed the temple, if carried out with the richness of detail exhibited in the Kēdārēsvara, would have made up a whole which it would be difficult to rival anywhere.

"The material out of which this temple is erected is an indurated potstone of volcanic origin, found in the neighbourhood. This stone is said to be soft when first quarried, and easily cut in that state, though hardening on exposure to the atmosphere. Even this, however, will not diminish our admiration of the amount of labour bestowed on the temple; for, from the number of parts still unfinished, it is evident that, like most others of its class, it was built in block and carved long after the stone had become hard. As we now see it, the stone is of a pleasing creamy colour and so close-grained as to take a polish like marble. The pillars of the great Nandi pavilion, which look as if they had been turned in a lathe, are so polished as to exhibit what the natives call a double reflection—in other words, to reflect light from each other. The enduring qualities of the stone seem to be unrivalled, for, though neglected and exposed to all the vicissitudes of a tropical climate for more than six centuries, the minutest details are as clear and sharp as on the day they were finished. Except from the splitting of the stone arising from bad masonry, the building is as perfect as when its erection was stopped by the Muhammadan conquest.

"The building stands on a terrace, ranging from five to six feet in height, and paved with large slabs. On this stands a frieze of elephants, following all the sinuosities of the plan and extending to some 710 feet in length and containing not less than 2,000 elephants, most of them with riders and trappings, sculptured as only an oriental can represent the wisest of brutes. Above these, is a frieze of *shārdūlas*, or conventional tigers—the emblems of the Hoysala Ballāla who built the temple. Then comes a scroll of infinite beauty and variety of design; over this a frieze of horsemen and another scroll; over which is a bas-relief of scenes from the *Rāmāyana*, representing the conquest of Ceylon and all the varied incidents of that epic. This, like the other, is about 700 feet long. (The frieze of the Parthenon is less than 550 feet). Then come celestial beasts and celestial birds and all along the east front a frieze of groups from human life, and then a cornice, with a rail, divided into panels, each containing two figures. Over this are windows of pierced slabs, like those of Belur, though not so rich or varied. In the centre, in place of the windows, is first a scroll, and then a frieze of gods and heavenly *apsaras*—dancing girls and other objects of Hindu Mythology. This frieze, which is about five feet six inches in height, is continued all round the western front of the building, and extends to some 400 feet in length. Siva, with his consort Pārvati seated on his knee, is repeated at least fourteen times; Vishnu in his nine *avatāras* even oftener. Brāhma occurs three or four times, and every great god of the Hindu pantheon finds his place. Some of these are carved with a minute elaboration of detail which can only be reproduced by photography and may probably be considered as one of the most marvellous exhibitions of human labour to be found even in the patient East.

"It must not, however, be considered that it is only for patient industry that this building is remarkable. The mode in which the eastern face is broken up by the larger masses so as to give height and play of light and shade, is a better way of accomplishing what the Gothic architects attempted by their transepts and projections. This, however, is surpassed by the western front, where the variety of outlines, and the arrangement and subordination of the various facets in which it is disposed, must be considered as a masterpiece of design in its class. If the frieze of gods were spread along a plain surface it would lose more than half its effect, while the vertical angles, without interfering with the continuity of the frieze, give height and strength to the whole composition. The disposition of the horizontal lines of the lower friezes is equally effective. Here again the artistic combination of horizontal with vertical lines and the play of outline and of light and shade, far surpass anything in Gothic art. The effects are just what mediæval architects were often aiming at, but which they never attained so perfectly as was done at Halebīd.

"Before leaving Halebīd, it may be well again to call attention to the order of superposition of the different animal friezes. As in the rock-cut monastery described by the Chinese pilgrims, so here, the lowest were the elephants ; then the lions ; above these came the horses ; then the oxen, and the fifth storey was in the shape of a pigeon. The oxen here are replaced by a conventional animal, and the pigeon also by a bird of a species that would puzzle a naturalist. The succession, however, is the same, and the same five genera of living things form the ornaments of the moonstones of the various monuments in Ceylon. Sometimes in modern Hindu temples only two or three animal friezes are found, but the succession is always the same, the elephants being the lowest, the next above them are the lions, and then the horses, etc. When we know the cause of it, it seems as if this curious selection and succession might lead to some very suggestive conclusions. At present, we can only call attention to it in hopes that further investigation may afford the means of solving the mystery.

"If it were possible to illustrate the Halebīd temple to such an extent as to render its peculiarities familiar, there would be few things more interesting or more instructive than to institute a comparison between it and the Parthenon at Athens. Not that the two buildings are at all like one another ; on the contrary, they form the two opposite poles, the alpha and omega of architectural design ; but they are the best examples of their class, and between these two extremes lies the whole range of the art. The Parthenon is the best example we know of pure refined intellectual power applied to the production of an architectural design. Every part and every effect is calculated with mathematical exactness, and executed with a mechanical precision that never was equalled. All the curves are hyperbolas, parabolas, or other developments of the highest mathematical forms—every optical defect is foreseen and provided for, and every part has a relation to every other part in so recondite a proportion that we feel inclined to call it fanciful, because we can hardly rise to its appreciation. The sculpture is exquisitely designed to aid the perfection of the masonry—severe and godlike, but with no condescension to the lower feelings of humanity.

"The Halebīd temple is the opposite of all this. It is regular, but with a studied variety of outline in plan, and even greater variety in detail. All the pillars of the Parthenon are identical, while no two facets of the Indian temple are the same; every convolution of every scroll is different. No two canopies in the whole building are alike, and every part exhibits a joyous exuberance of fancy scorning every mathematical restraint. All that is wild in human faith or warm in human feeling is found portrayed on these walls; but of pure intellect there is little—less than there is of human feeling in the Parthenon.

"The great value of the study of these Indian examples is that it widens so immensely our basis for architectural criticism. It is only by becoming familiar with forms so utterly dissimilar from those we have hitherto been conversant with, that we perceive how narrow is the purview that is content with one form or one passing fashion. By rising to this wider range, we shall perceive that architecture is as many-sided as human heart and brain there are that cannot be expressed by its means. On the other hand, it is only by taking this wide survey that we appreciate how worthless any product of architectural art becomes which does not honestly represent the thoughts and feelings of those who built it, or the height of their loftiest aspirations."

(ii) Kēsava at Belur.

Kēsava temple at Belur.—Mr. Narasimhachar devotes a well-illustrated monograph to this temple in the *Mysore Archæological Series* to which reference should be made. The following is Fergusson's well-known description of this great temple:—

"This consists of a principal temple, surrounded by four or five others and numerous subordinate buildings, enclosed in a court by a high wall, measuring 360 feet by 440 feet, and having two very fine gateways or *gōpuras* in its eastern front. The great temple consists of a very solid *vimāna*, with an *antarāla*, or porch; and in front of this a porch of the usual star-like form, measuring ninety feet across. The whole length of the temple, from the east door to the back of the cell is 115 feet, and the whole stands on a terrace about three feet high, and from ten to fifteen feet wide. The arrangements of the pillars have much of that pleasing subordination and variety of spacing which is found in those of the Jains, but we miss here the octagonal dome, which gives such poetry and meaning to the arrangements they adopted. Instead of that, we have only an exaggerated compartment in the centre, which fits nothing, and though it does give dignity to the centre, it does it so clumsily as to be almost offensive in an architectural sense. This dome fell in and is now being rebuilt.

"It is not, however, either to its dimensions or the disposition of its plan, that this temple owes its pre-eminence among others of its class, but to the marvellous elaboration and beauty of its details. The effect of these, it is true, has been, in modern times, considerably marred by the repeated coats of white-wash which the present low order of priests consider the most appropriate way of adding to the beauty of the most delicate sculptures. Notwithstanding this, however, their outline can always be traced, and where the white-wash has not been applied, or has been worn off, their beauty comes out with wonderful sharpness.

"The richness and variety of pattern displayed in the windows of the porch are astonishing. These are twenty-eight in number and all are different. Some are pierced with merely conventional patterns, generally star-shaped and with foliaged bands between; others are interspersed with figures and mythological subjects—for instance, the *Varāha avatār* and other scenes connected with the worship of Vishnu to whom the temple is dedicated. The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they rest, and the deep cornice which overshadows and protects them. The amount of labour, indeed, which each facet of this porch displays is such as, I believe, never was bestowed on any surface of equal extent in any building in the world; and though the design is not of the highest order of art, it is elegant and appropriate, and never offends against good taste. (One of them has sculptured to the life a fly, of the natural size, as if settled on one of the figures, thus rivalling the feat of Apelles, the most celebrated of the Grecian painters, and the one who accompanied Alexander the Great into Asia.)

"The sculptures at the base of the *vimāna*, which have not been white-washed, are as elaborate as those of the porch, in some places more so; and the mode in which the undersides of the cornices have been elaborated and adorned is such as is only to be found in temples of this class. The upper part of the tower is anomalous. It may be that it has been white-washed and repaired till it has assumed its present discordant appearance, which renders it certainly a blot on the whole design. My own impression rather is, that, like many others of its class, it was left unfinished, and the upper part added at subsequent periods. Its original form most probably was that of the little pavilions that adorn its portals, which have all the peculiar features of the style, the flat band on each face, the three star-like projections between, and the peculiar crowning ornament of the style. The plan of the great tower, and the presence of the pavilions where they stand, seems to prove almost beyond doubt that this was the original design; but the design may have been altered as it progressed, or it may, as I suspect, have been changed afterwards."

(iii) Kēsava Temple at Sōmanāthpur.

Kēsava temple at Sōmanāthpur.—The building at Sōmanāthpur is a single but complete whole. The temple is triple, the cells with their *sikharas* being attached to a square-pillared hall, to the fourth side of which a portico, now in ruins, is attached, in this instance of very moderate dimensions. It is impossible without illustrations to give an idea of the elegance of outline and marvellous elaboration of detail that characterizes these shrines. The temple stands on a raised terrace intended to correspond with the ground plan of the temple, each of the numerous angles being supported by an elephant. The whole stands in a courtyard, surrounded by an open verandah, containing a cell between every set of columns. The exterior walls of the temple are carved with an elaborate profusion of detail, the arrangement of the subjects being similar to that at Halebīd. The small canopies with pendants, which cover each compartment of the *antarāla* are all, like those of the Baligāmi temples, carved with a different design, on which the architect has expended the utmost fertility of his skill.

Temples in the Malnad Kanara style.

The temples of the Malnad regions in the west of Mysore are of a totally different style, corresponding to that of

Kanara. The frame work is of wood, standing on a terrace, and the whole covered with a tiled and gabled roof. The wooden pillars and joists are often well carved but not in the highest style of art. Better specimens of this order must be sought for beyond the western limits of the State.

The Lingāyat style, mixed Hindu and Sāracenic.

The Lingāyats, or Vīrasaivas as they are more correctly known, originally followed the purely Brāhmanical style. The Dodda Basavanna temple, belonging to the Hoysalāsvara temple at Halebīd, is a perfect specimen of the Hoysala style. Dēmōja, we are told in an inscription dated 1140 A.D., (*E.C.* VI, Hassan, Belur 241) made the frame of the eastern door for it. Other architects and sculptors should have been responsible for the temple itself and its further ornamentation. As Mr. Rice has pointed out, there seems no doubt that Siva worship in accordance with the Lingāyat faith superceded that of Jaina throughout the north-western part of the State—Shimoga and the country adjoining it. Several *lingas* have been noticed, both free-standing and engraved as symbols at the heads of inscriptions, which have been simply formed by cutting down a seated Jaina figure into the required shape. (*E.C.* VII—i. Introd. 31). In later years, however, after the Muhammadan incursions of the 17th century, the Lingāyats adopted what seems a somewhat distinctive style in their public buildings, such as *mathas*, tombs, etc., which is a combination of the Hindu and the Sāracenic. The best specimens, perhaps, are the tombs of the Coorg Rājas at Mercara, but there are buildings at Nagar, Chitaldrug, Nāyakanhalli and other places which may serve as illustrations. At Yela-hole on the Tungabhadra in the Chitaldrug district, is a fine and well-built *matha*, with simple but good ornamentation.

Sāracenic Architecture.

The Sāracenic architecture, which dates from about the end of the 12th century, is represented in the State in the places associated with Muhammadan rule. As applied to mosques and tombs, this style varied much at different periods and under the various Muhammadan dynasties in different parts of the country. Burgess, for instance, distinguishes ten or more fairly different styles of Sāracenic structures.

Bijāpur style.

The Bijāpur Sultans, who were the first to invade Mysore in the north and east, in the 17th century, had a distinguished record as builders in their own territories. Far-famed though they were as the creators of the beautiful Juma Masjid (1557-1570), the celebrated Gōl Gumbaz (1626-1656) and other equally well-known structures at their capital, which are remarkable as much for originality of design as for boldness of execution, they have hardly left their impress on Mysore from the purely architectural point of view. The only building connected with their period is a solitary mosque erected by Randhulla Khān, their general, at Sante Bennur in the Shimoga District which may be set down to *Circa* 1637, the very period covered by the construction of the Gōl Gumbaz by Muhammad Ādil Shāh. Though they approximate in dates, these two structures entirely differ in the styles they adopt. While the Gōl Gumbaz bears no trace of Hindu forms or details, the Sante Bennur mosque is, like the first mosques built by the Muhammadans in the Northern India, an adaptation of a Hindu structure with but comparatively slight alterations. Randhulla's mosque is, in fact, built on the site of an old temple of Ranganātha built by Hanumappa Nāyak, the local chief, which was destroyed for making room for the mosque. The materials of the temple were used in the construction of the mosque, which is an imposing structure with groyned roof and Sāracenic details. The mosque was, however, desecrated in revenge by the ousted Pālegar, and has accordingly never been used. The *honda*, or reservoir in front, converted into a *hauz*, is faced round with a grand flight of *ashlaz* steps, and had ornamental *mantapas* (pavilions) at the angles, in the centre and in the middle of its sides, with very finely worked turrets and *gōpuras* in the Dravidian and Chālukyan styles. These were improved with elegant additions by Randhulla Khān, but are at present in a ruinous condition. Apparently a fountain used to play from the middle pavilion. The paucity of structures in the true Bijāpur style in the State is probably due to the fact that the Governors of its possessions in the Karnātic were Mahrattas and not Muhammadans.

Moghul Style.

Bijāpur was taken by the Moghuls under Aurangzīb in 1687, and the subjection of the Karnātic provinces belonging to it immediately followed, ending in the establishment of Sira as the capital of the new territory acquired in Mysore. The architectural remains now existing are the Juma masjids at Sira (built in 1696) and Hirebidnur near Goribidnur, and several tombs, now partially in ruins, both at Sira and Hirebidnur. The domes at Sira are not large, but of a very light and elegant design, being well raised on a sort of floral cup, the petals of which press close round the base. The structures have survived through being built of stone. It is on record that a palace was erected by one of the Governors of Sira, name Dilāvar Khān, of such elegance that it was adopted as the model on which Haidar and Tīpu built their palaces at Bangalore and Seringapatam. There may be truth in this tradition. Haidar, who received the title of Nawab of Sira in 1761, was undoubtedly much impressed with the Moghul architecture of the place. He accordingly modelled his own buildings on the one at Sira. The Bangalore Fort was in like manner re-built on the model of the fort at Sira and the Lal-Bagh at Bangalore was probably suggested by the Khān Bāgh at

Sira. Tīpu followed in Haidar's footsteps in this particular domain of activity. But all the three buildings—at Sira, Bangalore and Seringapatam—were of such perishable materials, though thickly decorated with gilding and colour, that hardly anything now remains of any of them. The same fate has overtaken Latīf Sāheb's *Darga*, at one time a handsome ornamental structure, at Hoskote, Bangalore District. The Bangalore Palace, like the *Sejje* or Durbar Hall of the old Palace at Mysore, unfortunately destroyed by fire, and the Daria Daulat at Seringapatam, referred to below, appear to have been built in the Moghul style of architecture resembling Akbar's famous Durbar Hall at Allahabad, in which Indian and Sāracenic details are mixed up. In these buildings, while the main floors were mean in proportion and dwarfed in height and filled with the most fantastic mosaic decorations, an appearance of grandeur was imparted to the structures by the tall and beautifully carved wooden pillars, running up from the basement right up to the top of the ceiling of the first floor and connected with ornamental and fretted rods formed by wooden planks. The approaches to these buildings were laid out with great regard to beauty and one felt, in approaching these piles, one's own insignificance compared with the splendour and magnificence of the monarchs who held their Durbars on the projecting balconies of the top floor. The Bangalore Palace was long used for the Offices of the Administration until 1868, when being no longer safe, it was abandoned, and the greater part has since been demolished. In what remains, a municipal school is maintained but it is under orders of removal, for conservation as a work of historical and architectural interest. Of the Palace at Seringapatam, Buchanan says that it was a very large building, surrounded by a massive and lofty wall of stone and mud; and though outwardly of a mean appearance, contained some handsome apartments but ill-ventilated. The private apartments of Tīpu formed a square, on one side of which were the rooms that he himself used. The other three sides of the square were occupied with warehouses, in which he had deposited a vast variety of goods, for he acted not only as a prince, but also as a merchant. These goods were occasionally distributed among the Amildars with orders to sell them, on the Sultān's account, at a price far above their real value, which was done by forcing a share of them upon every man in proportion to his supposed wealth. The apartment most commonly used by Tīpu was a large lofty hall, open in front after the Mussalman fashion, and on the other three sides entirely shut up from ventilation. From the principal front of the palace, which served as a revenue office, and as a palace from whence the Sultān occasionally showed himself to the populace, the chief entry into the private square was through a strong narrow passage, wherein were chained four tigers. Within these was the hall in which Tīpu wrote, and into which very few persons except Mīr Sādak were ever admitted. Immediately behind this was the bed-chamber, which communicated with the hall by a door and two windows, and was shut up on every other side. The door was strongly secured on the inside, a close iron grating defended the windows. The Sultān, lest any person should fire upon him while in bed, slept in a hammock which was suspended from the roof by chains in such a situation as to be invisible through the windows. The only other passage from the private square was into the *zenāna* or women's apartments.

Tīpu's *Mahal* at Chitaldrug appears to have been an imposing, though plain, structure. It is also in a ruined state now. The ceiling of the inner hall has tumbled down but the lofty wooden pillars still standing indicate the nature of the building. The pillars, however, have no ornamentation about them like those in the Palace at Bangalore Fort. The upper storey has a few plain looking rooms. There was apparently a garden attached to the building, of which the remains are still to be seen.

A few buildings, designed in the Moghul style, however, are also to be found in fair preservation, some being maintained in good order by special grants. They are the *Makbara* or mausoleum of Haidar's family at Kolar, the great mosque at Seringapatam, the well-known *Gumbaz* (or mausoleum of Haidar and Tīpu) in the Lāl Bāgh at the same place, and the Summer Palace known as the Darya Daulat. To these may be added the little known but fine *Gumbaz* at Hoskote (see *M.A.R.* for 1919, Plate VI, facing page 10) and the tombs at Chennapatna and the mosque at Nagar. Of the Kolar *Makbara* (sometimes called Imāmbāra), there is architecturally little to remark. The imposing mosque at Seringapatam is a fine structure, built on the site of an old temple, with two lofty minarets. One of the five Persian inscriptions in it gives 1787 A.D. as the date of its construction and the others contain extracts from the *Korān* and the ninety-nine names of Allah. The *Gumbaz* of Haidar and Tīpu at Ganjām, near Seringapatam, is an effective building, consisting of a large dome resting on a basement storey, which is surrounded with a colonnade of pillars of black serpentine. The dome covers the central apartment containing the tombs. The interior is lacquered with the tiger-stripe emblem of Tīpu, and the doors are of ebony inlaid with ivory, a special industry of Mysore. The present ones were the gift of the Marquis of Dalhousie to replace the old ones, which were worn out. (For the ground plan and front elevation of this building, see *E.C.* Mysore i pp. 32 and 56). On its west wall is an inscription in Persian characters, dated in *Hijra* 1195 or A.D. 1782, the year of Haidar's death. In this inscription the building is described as the "bed-chamber" of the "King" Haidar, who is said to be "taking rest" in it. In its hyperbolic language, it is thus described: "Marvellous is the dome which from the loftiness of its construction has made the firmament low in height. As you will, you may call it either the moon or the sun, and the firmament finds itself put to shame on account of envy. The pinnacle of the dome is the light of the firmament's eye from which the moon has borrowed its light. The fountain of mercy has gushed out from the earth and the cherub angels have surrounded it." As we enter the precincts of this mausoleum, surrounded on three of its sides by mosques, prayer halls and rest houses for visitors, built in imitation of the Sāracenic buildings of Northern India, with its cyprus trees and finely laid-out gardens, a solemnity unconsciously steals on us and makes us feel that it is a resting place for one of the Sultāns of Mysore.

The Darya Daulat building was a summer palace, erected on the bank of the river by Tīpu Sultān, and was at one time occupied by Colonel Arthur Wellesley, the future Duke of Wellington. It is an oblong building, with small rooms and steep stairs at each of the four corners. The upper storey forms an inner floor, with canopied balconies in the middle of the four sides, working down on to the spacious audience halls below. The whole stands on a high basement, surrounded with deep verandahs. The most striking feature in the building is the painted walls. "The lavish decorations, which cover every inch of wall from first to last, from top to bottom, recall the palaces of Ispahan," says Mr. (afterwards Sir John) Rees, "and resemble nothing that I know in India." (*The Duke of Clarence in South India*, 81.) There is a good picture of the building in his book. The design seems to be substantially similar to that of Tīpu's palace at Seringapatam and Bangalore, which were, as already stated, copied from one erected at Sira by the Moghul Governor Dilāvar Khān. The most striking fresco on the wall of the Darya Daulat palace is a representation of the defeat of Colonel Baillie's detachment by the Mysore troops, which occupies the greater part of one side. (For further information, see under Chapter V, *Painting*, and Volume V of this work under *Seringapatam*.)

Modern Architecture in Mysore.

The above description of the earlier architectural monuments in the State, composing numerous imposing and artistic structures, has to be supplemented by a brief reference to works erected in more recent times.

Later Indo-Sāracenic style.

Of buildings modelled on the later Indo-Sāracenic style, the most important is the New Palace at Mysore, which in its exterior is in the manner of the later Moghul buildings, while in the interior the details are in the style of the indigenous Hoysala art. The details are framed in by Sāracenic motives. Here are very fine specimens of panel and spandrel carvings in stone and some very artistically designed doors of wood inlaid with ivory and of wood covered with silver plates, on which are worked scrolls of thin foliage pattern found in the temples at Halebīd and Bēlūr, displaying great dignity in proportion and quality in ornamentation. It exhibits the results of the powerful influence of the local Hoysala buildings on the craftsmen employed on the work and the officers responsible for the execution of the details of the Palace. As further examples of the same style may be mentioned the range of shops known as the Lansdowne Bazaars, the 2nd and 3rd Mahārāja Kumāris' Mansions and the New Palace Offices at Mysore, and the Revenue Survey Offices in Bangalore.

Buildings in Classic or Renaissance style.

In the middle of the 19th century, a regular Public Works Department was organized in the State and it was presided over by European Engineers. Most of the State buildings naturally came to be constructed under their supervision. As they were conversant with the types of buildings based on the five classic orders, *viz.*, Tuscan, Doric, Ionic, Corinthian and Composite, these buildings were raised in the manner of Italian or French Renaissance with classic details. The District Offices in Bangalore, constructed in 1856, was the earliest of such buildings. The Public Offices and the Government Museum came next. As specimens of Renaissance buildings, built in recent times, may be mentioned the Jubilee Institute, the Mahārāja's College, the Public Offices, the Law Court Buildings, and the 1st Mahārāja Kumāri's Mansion in Mysore, and the Victoria Hospital and the New Public Offices in Bangalore.

In Gothic style.

A design in Gothic style of a plain but elegant type was successfully attempted in the case of the old Central College at Bangalore. But for want of considerations of scale, the new additions for Physical and Chemical Laboratories have dwarfed the beautiful old pile and these new additions not having verandahs or arcades, running all round the main block, look morosely heavy. The next building in the same style but of the type of structures in the Tudor period in England, is the Palace at Bangalore, which is a fine specimen of a building constructed on the model of Mediæval castles in Normandy and England.

In mixed style.

As was to be expected, the influence of the Western School of builders pushed into the background the traditions of design and craftsmanship observable in the old temples. Owing to the introduction of European models and departmental procedure under European heads, most of the artisans and workers began to copy Western architectonic motives within their reach without any consideration for purity and unity of design. The result has been the creation of a Mixed or Mongrel style of building construction. This is exhibited in the Central College Hostel, the Government High School, the Minto Ophthalmic Hospital, the Technological Institute, the Seshadri Hall, the Government Printing Press, and the Y. M. C. A. Buildings and some of the large private and commercial buildings at Bangalore, and the Students' Home, the Chāmarājēndra Technical Institute, the Mōthikhāna and the Banumiah's School at Mysore.

Modern American Renaissance structures.

Quite recently, some buildings have been constructed in the style of the modern American Renaissance Art. The most imposing and beautiful of such structures is the newly completed Srī Krishnarājēndra Hospital in Mysore, with the super-imposed classic arcades and with a Corinthian pedimental portico surmounted by a low dome of Pantheon type. Similarly, the New University Buildings in Mysore, *i.e.*, the Union, the Lecture Halls, the Oriental Library, etc., are of a severe type of classic architecture, correctly proportioned of architectonic motives with rich plaster ornamentation.

Some proposed structures.

What promises to turn out to be a very beautiful pile on account of its approach, access, situation and surroundings, is the Guests' Palace at Mysore, sanctioned to be constructed at an estimated outlay of Rs. 15 lakhs. This is proposed to be perched on the top of the ridge which is in continuation of the main spur of the Chāmundi Hill, now named Lalitādri. Towards the west, the site overlooks a beautiful valley studded with small tanks and cocoanut gardens. To the east is also a small green valley with fertile fields, along which the road from Mysore to T.-Narsipur winds. To the north and north-west is situated the fine avenue named Narasimharāja Boulevard and a magnificent row of buildings is proposed to be constructed along the approach road in continuation of the Boulevard, while to the south is situated the beautiful hill, the abode of the patron Goddess of the City, a hill which lends solemnity and enchantment to the new building and to the Polo ground to the west. When completed with all the appendages, this Palace is destined to be what the Falkanāma Palace is to the City of Haiderabad.

It will thus be seen that the products of the Western School of builders loom so largely in the life of the people that the very existence of the grand old Hoysala Art in their midst at Bēlur, Sōmanāthpur and Halebīd, is all but forgotten. Hence in their homesteads, personal decoration and dress, they follow the types established by fashion in Government Departments no less than in the case of their Public Buildings. It can be asserted that the traditions of design and craftsmanship in Mysore, as in other parts of India, are in a stage of transition where slavish imitation of classic cornices, brackets, mouldings, egg and dart carvings and Acanthus leaf ornamentation is regularly copied with no sense of propriety. A new style, based on the old models but suited to present day conditions, with the necessary alteration of dimensions rendered possible by truss, jack-arch and girder constructions, remains yet to be developed. People who can evolve such a style of structure suited to the country, its climate and traditions, have to be sought for and encouraged with a view to bring about this much desired consummation.

Modern buildings of architectural interest.

Subjoined is a list of the more important buildings of architectural interest, some of them having true pretensions to such a title and others less so, but all of them exhibiting dignified and well proportioned features.

STATEMENT OF ARCHITECTURAL BUILDINGS IN MYSORE.

Name of building	Date of completion	Cost
BANGALORE CITY.		Rs.
1 The District Office	1856	22,000
2 The Public Offices	1869	4,27,980
3 The Government Museum ...	1879	48,335
4 The Central College	1882	...
5 The New Palace ...	1882	6,19,867
6 The Victoria Hospital ...	1896	7,49,807
7 The Central College Hostel (old) ...	1901	66,940
8 The Central College Hostel (new) ...	1901	49,080
9 The Sir Seshadri Memorial Hall ...	1907	83,624
10 The Mechanical Engineering School	1914	16,015
11 The Physics Laboratory ...	1915	1,43,729
12 The Chemistry Laboratory ...	1915	1,36,060
13 The Government High School ...	1917	1,55,502
14 The Minto Ophthalmic Hospital ...	1917	2,85,139
15 The Extension of Public Offices ...	1917	1,68,011
University Buildings.		
16 The Lecture Hall and Class Rooms	1922	89,500
17 The Students' Union ...	1924	59,290

Name of building	Date of completion	Cost
MYSORE CITY.		Rs.
1 The Jubilee Institute	1894	39,999
2 The Mahārāja's College ...	1894	94,965
3 The Public Offices ...	1895	1,75,506
4 The Law Court buildings ...	1899	21,470
5 The Lansdowne Bazaars ...	...	89,308
6 The Students' Home (old) ...	1900	52,570
7 The Students' Home (new extension) ...	1919	87,145
8 The First Mahārāja Kumari's Mansion	1907	6,98,295
9 The Second Mahārāja Kumāri's Mansion	1914	4,29,146
10 The Third Mahārāja Kumāri's Mansion	...	...
11 The New Palace ...	...	41,72,232
12 The Bed Room Block	1917	3,34,768
13 The Chāmarājēndra Technical Institute	1917	2,44,516
14 The Krishnarājēndra Hospital ...	1918	3,65,000
15 The Office Block to the New Palace ...	1923	4,10,168
University Buildings.		
16 The Lecture Hall ...	1922	1,42,000
17 The Students' Union	1920	51,712
18 The New Oriental Library ...	1922	47,550
19 The University Professors' Quarters ...	1922	...
20 The Cricket Pavilion	1918	...

The above list is sufficiently long and comprehensive to show that in building activities, Mysore, thanks to the special interest evinced in architectural development by His Highness the present Mahārāja Srī Krishnarāja Wodeyar Bahadūr, stands second to none among Indian States, either in the architectural excellence of its public buildings, or in the magnitude and variety of structures which it has erected and is still erecting.

B. STRUCTURES OTHER THAN BUILDINGS.

From numerous inscriptions found in the State, it might be inferred that ancient rulers not only built palaces for themselves but also provided the people with the necessary amenities of life.

Ornamental Wells, Ponds and Tanks.

Thus we are told in an epigraph dated in 1234 A.D. that the towns in the Hoysala country were surrounded with gardens, that many tanks filled with lotuses were formed in their vicinity and that groves were planted from *yōjana* to *yōjana* (about nine miles) for travellers to rest in (*E.C.* IX Arsikere 82). Of the Mysore king Dodda Dēva Rāja Wodeyar, it is said that he made wells, ponds and tanks, with *chattras* or feeding houses from road to road (*E.C.* XII Kunigal 37). The importance of a good water supply, whether for irrigation or for the use of towns, seems to have been early recognized. We accordingly find references to the erection of dams to rivers, from which channels were led off, and to the construction of wells and tanks and reservoirs in almost every period. The oldest tank in the State is, perhaps, the Panamankere (*i.e.* Pranavēsvara's tank) at Tālgunda, Shikarpur Taluk, which has been assigned to the 4th century A.D. (*E.C.* VII Shimoga, Shikarpur 176, dated in about 400 A.D.). Puliyamma, Perggade of the Santalige Thousand, who had attained the rank of a great minister, is said to have constructed this tank in 935 A.D. and to have made a grant of land for it and made over the same to the people of the town on condition of certain annual payments being kept up by them (*E.C.* VII—Shimoga i, Shikarpur 194 and 322 both dated in 935 A.D.). It is probable he restored or repaired the tank, for it is undoubtedly earlier than the 10th century. The Akale-Samudra, at Gundalhalli in Pavagada Taluk, named after Akaleti, who built it, is referred to in an inscription which, on palæographical grounds, has been set down to 754 A.D. A lithic inscription of Srīpurusha, the Ganga king, dated in 760 A.D., found at Halkur, Sira Taluk, refers to one Addepara building a tank and records a grant for its maintenance. To the same century or before, belongs the tank at Bēthamangala, on the Pālār river in the Kolar District. It breached more than once and was restored, once in 950 A.D. and again in 1,155 A.D. (*E.C.* Bowringpet, 4 and 9). In the 10th century, the local priest of Āvani in the Mulbagal Taluk, dug some tanks (*E.C.* X Mulbgal 65), while in the 12th century, the Kadyala chief formed others in the Tumkur Taluk (*E.C.* XII Tumkur 9). In 1358, a number of tanks were constructed by one Bhatt, who planted lines of trees on the four sides and consecrated them with due religious ceremony. An inscription found in the sluice of the Kunigal tank gives the interesting information that it was built in 1394 A.D. by Irugappa, the Jaina general of Harihara II, the Vijayanagar king and the author of the Sanskrit lexicon *Nānārtha Ratnamāla.* This tank is a famous one. According to local tradition, the Emperor Nriga, his horse and dog were, all three of them, cured of leprosy on bathing in a pond situated in this tank. (*M.A.R.* for 1919, para 31). Many beautiful step-in wells have been constructed from time to time. These have not only served the utilitarian purposes for which they were intended but also added to the beautification of the places in which they were constructed. Thus in front of the Chitra-matha at Edeyur, Kunigal Taluk, there is a beautiful well built with dressed vertical slabs all round and adorned with a well carved stone parapet. The well dates probably from *Circa* 16th century. A pond of more than ordinary interest is the Dalavāyi Honda, about 2 miles west of Bistuvalli, Jagalur Taluk, which is symmetrical in form, about 30 yards square, with flights of steps on all the four sides. A parapet wall goes round it and it is ornamented at the middle on each side. Though the pond is mostly buried now, it should have been, when full, an excellent sheet of water. It was, according to a local chronicle, constructed by Muddanna, the *Dalvāyi* (or general) of Hiri Medakēri Nāyaka, about the close of the 17th century. He also built, to the north, a fine *mantapa* of dressed stone supported by sculptured pillars for the use of the God Ranganātha of the adjacent hill known as *Konāchal Guddā.* One of the sculptures is an ingenious combination of three cows, with one body and three heads in different postures. At Kavale Durga there are well constructed ornamental ponds, one of which is the Sānti-Gange pond. They date from the time of the old Nagar dynasty (18th century). At Nagar, there is the Basavanna-byāna, which is an old park and pleasure garden, covering some 73 acres. The high road runs through it, cutting off a portion of about 10 acres to the east. At the farthest point to the west is an enclosure containing a flower garden and a number of ornamental ponds and fountains, the principal of which is called the Dēva-Ganga pond. The sluice by which the fountains were fed from a neighbouring tank is now choked up.

At Malandur, near Anantapur, included among the remains of the fine Lingāyat Mutt called Champakasadasi, is a splendid tank, about 200 feet by 144 feet, built round with laterite steps. The plan adopted in connection with it is, as in the case of the Basavanna-byāna at Nagar, abovementioned, a *linga* temple in the middle of a large tank or pond, surrounded by water (like the golden temples of the Sikhs at Amritsar), which is approached by a stone causeway. The beautiful *honda* in front of Ranadhulla's mosque, which originally belonged to a Hindu temple, has already been mentioned. The fine large pond stepped in all sides and surrounded by a wall with gates surrounded by towers, at Sravana Belgola, was built by Chikka Dēva Rāja Wodeyar of Mysore, about 1704 A.D. He probably enlarged the original pond, which gives its name (Belgola) to the place. In 1653, Bari Malik, the Bijāpur Governor, built the tanks called Vali Surūr, in Channagiri Taluk. The inscription recording its construction refers to the merit acquired by all who assist in the formation of a tank. It runs thus: "The quail and the boar, the she-buffalo and the elephant, the teacher and the performer,—these three went to *Svarga* (or paradise)." The explanation given is that a quail once scraped a hollow in the ground to nestle in; a boar came and made it larger; a buffalo and an elephant each in turn enlarged it still more; a holy man then pointed out that it could be made into a tank or pond, and the king to whom this advice was given carried it out. For their shares in this work of merit they all went to *Svarga* (*E.C.* VII Channagiri 43, 44). A water supply scheme carried out under the orders of Bukka Rāya in 1388 is described in another inscription (*E.C.* X Goribidnur 6). The water was brought into the town concerned by a channel made from the river Pennār to a tank about ten miles from it. The construction of a dam across the Haridra at Harihar in 1410 is referred to in an inscription dated in that year (*E.C.* XI Davangere 23). It soon breached but was restored in 1492 (Davangere 29). A dam on the Pālār, which had been long ruined, was restored in 1416 (*E.C.* X Mulbagal 7). The chief of Nagamagala made a new dam in the Cauvery in 1460 and led a channel from it to Harahu (*E.C.* III Seringapatam 139). The conditions of the contract for making a channel, in 1397, included the present of a horse and bracelets to the contractor. But it was stipulated that these, as well as the funds advanced, were to be returned if water did not flow between certain specified points.

City Architecture and Town Planning.

Some of the particulars given above show that in olden days town-planning was understood, though only in a limited sense, and the necessity for devising adequate facilities for the supply of water and other requirements to sites was well realized. We have, indeed, evidence in certain inscriptions that important cities were divided into *puras* and *Brahmapuris* with provision for medical aid in them. Thus Belagāmi, we are told, included five *mathas*, three *puras* and seven *Brahmapuris*, with three medical institutions (*E.C.* VII Shikarpur 123, 119, 100 and *E.C.* VIII Sorab 277). Similarly, Talakād—Rājarājapura—contained seven *puras* and five *mathas* (*E.C.* III Malavalli 109). Agara, again, comprised three cities and eighteen *Khampanas* (*E.C.* VIII, Tirthalli 133, 197). Another *pura* known is the *Manyapura* (modern Manne) mentioned in Kondajji plates of Srīpurusha, the Ganga king, dated in the 7th year of his reign (or 733 A.D.). It was apparently the capital of the Ganga Kingdom at the time. That even a cursory study of the remains of these old towns, from the point of view of City architecture, is likely to yield valuable results has been proved beyond doubt by competent town-planning experts. In recent times, considerable attention is being paid by City and Urban Municipalities in the State to the principles underlying town-planning in its intimate relation to City architecture under expert advice.

Bridges.

Among other structures of an utilitarian character built by the ancient kings of Mysore are bridges over rivers. The ornamental bridge constructed by the Ganga king Sivamāra (*Circa* 713 A.D.) over the Kilini river to the north of Keregodu is perhaps one of the earliest ones known so far. (*E.C.* III, Mandya 113). Many centuries later, two other bridges, both purely Hindu in style, were built. These are the Wellesley Bridge over the Cauvery at Seringapatam, erected in 1804, by Dewān Pūrnaiya and named after the Marquis of Wellesley, the Governor-General of India, and a similar bridge over the same river at Sivasamudram, erected in 1832. Both these bridges are composed of rough stone pillars, firmly let into the rocky bed of the stream. These support stone brackets, on which rest the stones forming the frame work of the bridge, upon which again the floor of the roadway is laid. The rude solidity of these two structures has been proof against all the highest floods of the river, and they still serve, especially the former, for the transit of a great and increasing traffic. A projected bridge over this river also deserves mention. De Havilland, a well-known Military Officer who afterwards served as Chief Engineer of Madras, proposed the construction of a brick arch, of a span greatly exceeding anything that had at that time been attempted. On his design being set aside as visionary, he resolved to demonstrate its practicability, and thus built the great arch (112 feet span) across the garden attached to his own house, where it still stands as a monument of his skill. It is still known as the De Havilland arch at Seringapatam. He also designed the large room without pillars in the old Residency at Mysore, and the wide circular roof of St. Andrew's Kirk at Madras. (For the bridges erected in the last and present centuries, see Volume III—Chapter X of this work).

II. *Military Architecture.*

Forts.

Of Military structures erected by previous rulers, perhaps the most important were forts, for which there was ample need and scope. There is hardly any hill or mountain top in Mysore which has not been fortified. An inscription of the time of Vishnuvardhana gives a list, for instance, of important forts which he captured (*E.C.* IV Nagamangala 70). In the Tumkur District, there would appear to have been many forts—Dēvarāya Durga, Maddagiri, Midigēsi, Pāvagada, etc. Information relating to these and other well-known forts will be found under their names in Volumes V and VI of this work. Some of these were built by Vijayanagar kings, or by generals under them. Thus, Gōpanna, a general under Dēva Rāya I, built the Pavagada fort according to an inscription found on the hill. Others were built by later Pālegar Chiefs, *e.g.*, Midigesi by Nāgareddi, etc. Some of the forts are very old, and are described in inscriptions as impregnable. Thus Nidugal, (Pavagada 54) dated in 1487 (*E.C.* XII), is described as the most impregnable in the whole Karnāta country. It is also called Kālānjana in certain inscriptions. Most of these forts had the usual granaries, powder-magazines, *dones* (drinking water reservoirs), palaces, etc. They had many gates and sometimes as many as seven enclosures, one within another (*e.g. Elusuttinakote* in Pavagada Taluk). The erection of a fort on a hill at the Māsur Madaga tank by the Bijāpur Governor in 1634 is referred to in Shikarpur 324 (*E.C.* VII—i Introd. 44). The forts at Bangalore and Mysore are well known. That at Bangalore was rebuilt by Haidar Ali after the model of the fort at Sira. After the fall of Seringapatam, it was again rebuilt by Pūrnaiya at considerable cost. The work of rebuilding was finished about 1803. In the same year, the fort at Channapatana was rebuilt by him. The rebuilding of the fort at Mysore appears to have been finished about 1805. The original fort at Seringapatam possibly dates from the time of Udayāditya, the brother of Vishnuvardhana, the great Hoysala king (1111-1141), who is said to have built Seringapatam in 1120 A.D. (*M.A.R.* 1900, page 15). The subsequent transformations under French auspices will be found under *Seringapatam* in Volume V of this work. The fortifications on the Maddagiri Hill, in Tumkur District, are formidable erections of the time of Haidar Ali. Buchanan, writing in 1800, says:—"The view of Maddagiri on approaching it from the east, is much finer than that of any hill-fort I have seen." But for picturesqueness of situation, nothing can exceed that of the Narasimha temple on Dēvarāyadurga, which was built in the time of Chikka Dēva Rāja (1672-1704). The group of rocky pinnacles, on a ledge of which it stands, reminds one of some scene on the Rhine. The building itself is not in any way remarkable.

The extensive fortifications of the upper fort of Chitaldrug are good specimens of the military buildings of the latter part of the 18th century, erected in the time of Haidar Ali and Tīpu Sultān, with the assistance probably of French engineers. They contain immense granaries and pits for storing oil and ghee. Also a number of temples, of much older date. The *Mahal* or palace erected by Tīpu Sultān in the inner fort below is used as a *cutcherry*. Recently there has been excavated a quadruple mill in the arsenal, which was probably intended for preparing gunpowder.

III. *Conservation of Ancient Buildings.*

Application of Ancient Monuments Regulation.

In regard to the conservation of architectural remains of historical or other interest, reference may be made to Volume IV, Chapter VIII. The preservation of such buildings is now governed by the Ancient Monuments Regulation, an enactment largely based on the Indian Act bearing on the subject.

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CHAPTER VII.

OTHER ALLIED FINE ARTS.

Other allied fine arts.
(*a*) Engraving.

AMONG the other allied fine arts, the chief ones deserving special notice are engraving and music. Engraving is closely connected with inscriptions while dancing and music are properly represented in the figure sculpture of most of the temples known in the State. Of the art of engraving, the best examples are to be found in the numerous inscriptions on copper or stone scattered over the country. Some of the oldest on stone (as those of the Bāna kings at Srinivaspur) are deeply and heavily cut, on ponderous and massive slabs, as if by the hands of a giant race. But the Kadamba inscription of the fifth century on a stone pillar at Tālgunda is a beautiful example of regular and ornamental engraving in the so-called box-headed character. Some of the old rock inscriptions at Sravana Belgola are also fine specimens. The Ganga grants on copper of the fifth to the eighth centuries are most artistically incised, both as to form and execution. Many of these are the work of a Visvakarma, and as the Kadamba inscription of about the third century on a stone pillar at Malvalli, in the cave character, was also engraved by a Visvakarma, it is evident that there was a family of this name attached to the court as engravers, first under the Kadambas and then under the Gangas. With the Chālukyas the style improves, and later on the Chōlas covered some of the Eastern temples with inscriptions in old Tamil deeply and well cut. But it is under the Hoysalas, perhaps, that we find the most perfect specimens. Their inscriptions, on beautifully polished slabs of hornblende, are masterpieces of the art. The letters are of ornamental design, varied to suit their positions, and the whole so well fitted and harmonized together that no space is left where a single additional letter could be introduced. Sometimes the initial letters are formed into designs imitating birds or other animals.

Most inscriptions, both lithic and copper-plate, mention the name of the engraver. A few of the more famous of these may be noted. Thus *E.C.* XI, Chitaldrug 47, dated in 1067 A.D., which belongs to the period of the Chālukya chief (or prince as inscriptions put it) Vijayāditya, is said to have been engraved by the Rudra sculptor Mahākāla Brahma, of whose ornamental lettering, it is said:—"When he can entwine the forms of elephant, lion, parrots and many of the forms so as to shine among the letters, will you madly compete with such a Sculptor?" Again, in *E.C.* XI, Davangere 149, which records a grant made at the Kodangur *agrahāra* in 1113 A.D., special praise is given to Ikkudōja, "who so well understood how to engrave the different parts of letters, with their head strokes." Ikkudōja was also the engraver of Davangere 155, dated 1124 A.D., in the reign of the Chālukya King Vikramāditya VI surnamed Tribhuvanamalla. In this grant he is described as the son of Sarasvati-gana-dāsi Chengōja and as the builder of two temples, besides being the engraver of the grants referred to. Engravers appear to have been paid for their work, and some must have been paid handsomely, judging from the fact that Ikkudōja was able to build two temples. Goldsmiths of some standing seem also to have been attached to the more important temples for "correcting" inscriptions, for which work they seem to be requited by grants of land. (Davangere 31, dated 1531 A.D.) According to this inscription one Kariya Tipōja, son of Niravisōja was thus attached to the Harihara temple at Harihar. (*Ibid*) Davangere 34, dated in 1379 A.D., is said to have been written "nicely" by one

Dhāranōja. Kannada engravers seem to have been in demand in distant parts of the Chālukya Kingdom. Thus an inscription (*M.E.R.* 1910, No. 575 of 1909) at Mācherla, dated in 1111 A.D., shows not only that the grant was made by one Nagamayya for the Kannada Country, but also the engravers of the record were Kannada people who have registered their names in the Kannada language.

(*b*) Music.

As to music, the following remarks of Captain Day, who is an authority on the subject, may not be inappropriate :—

> "There are two distinct systems of music in use in India, the Hindustani and the Karnatik. The latter, practised chiefly in Southern India, may be called the national system; the Hindustani shows traces of Arabian and Persian influence. The Hindu scale has, possibly from a natural transformation tending to simplicity, become practically a half tone one, allowing of the performance of expressive melodic music capable of the greatest refinement of treatment and altogether outside the experience of the Western musician. As regards the apparent similarity of the Indian and European scales, it must be remembered that the latter were evolved in process of time from those of ancient Greece. It is tolerably certain that the music of the whole ancient world consisted entirely of melody, and that harmony or counterpoint, in the modern acceptation of the word, was altogether unknown. The historian Strabo shows that Greek influence extended to India, and also that Greek musicians of a certain school attributed the greater part of the science of music to India. Even now, most of the old Greek modes are represented in the Indian system."

In Vēdic times, various kinds of music were practised with the drum, the flute and lute (*Vīna*). Representations of the first two are commonly to be seen in temple walls in almost every part of Southern India, including this State. Dancing figures are equally prominent. The

Vīna has from early times been popular as the chief musical instrument of the people of India. The *Sūtras* state that instrumental music was performed at religious rites, and that the *Vīna* was played at the sacrifice of the Manes. By the time of the *Yajurvēda,* as Macdonell points out, several kinds of professional musicians existed; and that vocal music had already advanced beyond the most primitive stage appears from the somewhat complicated method in which the *Sāmavēda* was chanted. The study of music in this country originated, perhaps, in the chanting of the *Sāmavēda.* Sacrificial rites, it is said, lost their efficacy unless three Brāhmans were present, two playing on the *Vīna* and the third chanting. Even now, every temple of any consequence has some provision for the regular performance of vocal and instrumental music. The *Chhandōgya* and the *Brihadāranyaka Upanishads* (*Circa* 600 B. C.) mention the singing of the *Sāmavēda* and the latter also refers to a number of musical instruments. Pānini (4th century B. C.) mentions two persons named Sitanin and Krisasvin as the authors of two sets of *Sūtras* on dancing. The *Rāmāyana* refers to music, musical instruments (including *Vīna*) and *Jātis.* The *Mahābhārata* speaks of the seven *Svaras.* Patanjali in his *Mahābhāshya* (2nd century B. C.) speaks of musical instruments being played at meetings in the temples of Rāma and Krishna. The designation of the seven notes by the initial letters of their names is older than the time of Pānini. This notation passed from the Hindus to the Persians, and from these again to the Arabs, and was introduced into European music by Guido O'Arezzo at the beginning of the eleventh century. The English word *Gāmut* indeed, is supposed to come from the Sānskrit *Grāma*, Prākrit *Gāma*, a musical scale.

The system of music prevalent in Mysore is the Karnātic and it recognizes twelve semitones in an octave which corresponds to the European scale (Chromatic) of Music. The *Sruti* question is not much discussed, though in practice, most of the *Dvavimsati* (or twenty-two) *Srutis,* according to the *Sangīta Ratnākara* of Sārangadhara (13th century) or twenty-four, according to certain other theorists, are brought into full use. The *Grāma-rāgas* and *Jātis* of yore have been forgotten as in other parts of India and their discussion is only a matter of antiquarian interest. The *Svaras* or notes are natural in temperament and out of them seventy-two Root *Rāgas* or *Mēlakartas* and numberless Derivative *Rāgas* are formed. The combination of the notes is purely melodic and a highly developed set of embellishments or *Gāmakas* supplies the place of accompaniments in Western Music. The method of cultivating time, embodied in the *Thālas,* is very complex and skilful and the art of keeping time is specialised by means of the drum (*Mridanga* or *Tabala*) which, while emphasizing the rhythmic structures of music, adds to the harmonic beauty of the song by adding to it the consonant notes of the scale in different colours. The songs composed in the several *Rāgas* go by the name of *Gīta, Swarjāti, Varna, Kriti, Pada, Tillāna, Jāvali* and *Pallavi.*

Music has received considerable patronage at the hands of the Rulers of Mysore. Many eminent *Vidvāns* of whom may be mentioned Vīna Sāmbayya, Vīna Venkatasubbaiya, Mugur Subbanna and Sadāsiva Rao, flourished during the reign of Srī Krishna Rāja Wodeyar III. Sadāsiva Rao, an immigrant from Tanjore, was a great composer and his *Kritis,* though very difficult in style and execution, are highly appreciated by connoisseurs in music. His Highness Srī Chāmarājēndra Wodeyar was also a great patron of music and his court was a favourite resort of eminent artists from all parts of India like Moula Baksh, Mahāvaidyanātha Iyer, Pattanam Subramanyam Iyer, Tirukkōdikāval Krishna Iyer and Sarabha

Sāstri. Among local proficients, Vidwān Vīna Sēshanna (later Vainikasikhāmani) must be mentioned. During the time of the present Mahārāja, a great impetus has been given to music in all its branches—Karnātic, Hindustāni as well as English—and the art may be said to have assumed a new phase altogether. An orchestra of Karnātic musicians has been formed and another of Hindustāni musicians. An attempt is also being made to introduce an element of *harmony* into Indian Music and several instruments such as *Vīna*, Violin, *Jalatarang* and Harmonium are played in unison so as to produce a very good musical effect.

Mysore is famous for its excellence in *vīna*-playing. There are three centres in Southern India (namely, Mysore, Vizianagaram and Travancore) where *Vīna* is practised on a large scale and where there have appeared from time to time eminent artists. The gracefulness of style, clearness of intonation and softness of execution, perfected by Sēshanna, have won for Mysore the premier position in the art of *vīna*-playing in the whole of India. Rudrapatna and Bettadapura are villages in the State where music, vocal as well as instrumental, is cultivated to some extent. At Hunasenahalli, in Goribidnur Taluk, there existed a number of good *vīna*-players and a small Ināmof lands is said to have been given to one of them by a former Ruler of Mysore in recognition of his attainments.

Musical Instruments.

At Māgadi and Mysore good *Vīnas* are made. Māgadi is noted also for the manufacture of *Tambūras*. Steel strings for Violin, *Vīna* and *Tambūra* are made at Channapatna and exported to several places throughout India.

Musical Instruments in Mysore Sculpture.

It has been stated above that musical instruments of different kinds are to be seen represented in the sculptural art of Mysore. The *flute* is frequently to be seen in the representation of Vēnugōpāla in Hoysala art (12th century). The *vīna* (lute), perhaps, the greatest of all musical instruments known in Mysore and South India generally, has also been depicted in Hoysala art, especially in the representation of Sarasvati (*e.g.*, at Halebīd, 12th century). On the wall of the Penugonda gate at Dēvarāyadurga, Tumkur, there is sculptured the figure of a man holding a *vīna* in the right hand with a label (*E.C.* XII, Tumkur District, Tumkur 40) in characters of about the 15th century stating that the figure represents the musician Virūpanna, son of Sukumāradēva. The *vīna* is also to be seen in the hand of the three-legged Bhringi cut on the south face of the fine lamp-pillar in front of the Santamallappa temple at Oderhalli. (The age of this temple is not known but it probably belongs to the 17th century). The *tambūra* appears in the inscribed portrait statuette, about 3 feet high, of the Madhva devotee Subbarāya Dāsa *alias* Gōpāla Dāsa, standing in front of the shrine of Prasanna Venkataramanaswāmi, Mysore. The date of the statuette is about 1836. Subbarāya Dāsa was patronised by Krishna Rāja Wodeyar III and with his aid travelled all over India (*M.A.R.* for 1919, para 37 and plate IX). Though it is not frequently represented in sculptural art, the *tambūra* is undoubtedly one of the most ancient instruments known to Mysore.

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CHAPTER VIII.

PALM-LEAF AND OTHER MSS.

Palm leaf and other MSS.

UNTIL recently Hindu manuscripts were on two kinds of writing material, the *ōle* and the *kadata*. The former was mostly used for literary works, and the latter for accounts and historical records. The *ōle* is the leaf of the *tāla* or palmyra (*Borassus flabelliformis*). The material, as used for manuscripts, is stiff and flexible but brittle, of a yellowish-brown colour, from 1 foot to 2 feet long, and from 1 inch to 1½ inches wide. It is written on length-wise, with an iron style, the character being afterwards brought out by rubbing in black colouring matter. The bundle of leaves forming a work are all of the same size, and strung on thin cord which passes through holes punched in the middle towards either extremity. A piece of wood, the size of the leaf, is placed at top and bottom, and tied down with the string, forming a binding for protection. The writing is often very minute and close together, with no break but a perpendicular stroke between one part and another. Such being the materials, the wonder is that so many works of antiquity have survived to this day.

The Kadata.

The *kadata* is composed of cloth covered with a composition of charcoal and gum. It presents a black surface, which is written on like a slate, with a piece of *balapam* or pot stone. The book is of one piece, folded in and out, and is from 8 inches to 1 foot wide, and 12 to 18 feet long. A piece of wood, the size of the book, is attached at either end like a binding, and the whole is put into a case of silk or cotton, or simply tied up with a bit of string. The writing can be rubbed out and renewed at will. The *kadata* is still used by merchants and shop-keepers for keeping accounts. Though liable to be expunged, it is perhaps a more durable record and material than the best writing on the best paper.

Introduction of paper.

The introduction of paper is due to the Muhammadans, and certain coarse kinds were till lately made in the country, resembling the whitey-brown unglazed paper used in England for packets.

Collection of MSS.

The duty of collecting MSS. on behalf of the State has been entrusted to the Director of Archæological Researches, within the past thirty years. Many valuable MSS. in Prākrit, Sānskrit, Kannada, Telugu and other languages have been discovered and lodged in the Government Oriental MSS. Library at Mysore. Some of these have been edited as well and issued to the public at nominal prices. Kautilya's *Artha Sāstra*, a treatise on politics ascribed to the 4th century B.C. but whose date is not yet quite settled, which has been translated by Dr. R. Shama Sastry, the present Director, is one among several works published under the auspices of Government under the general name of *Bibliotheca Sanskrita*. The Department was the first also to make known to the world the discovery of the works of Bhāsa, the great dramatist, who is referred to by Kālidāsa with respect. A section in the annual Report of the Archæological Department has been devoted for many years now, to a brief statement of the work done during each year in connection with the search for and collection of MSS.

CHAPTER IX.

LITERATURE.

Literary progress in the State.

No account of literary activity in the State can be considered comprehensive unless it took note of the works that its people produced in Sānskrit, Prākrit, Kannada and other languages which are or were for long cultivated in it. From what follows, it will be seen that the output in Sānskrit has not by any means been negligible in the State, while the little that is now known of the works produced in Prākrit, leads us to infer that there should have been a great deal more produced in that language before Sānskrit re-asserted itself and Kannada attained the upper hand as a literary tongue. The predominance of Kannada in later ages was due primarily to its being the dominant spoken language in the State. It was cultivated assiduously both by Jains and Brāhmans, who further popularized it by issuing translations or independent versions of the more notable Sānskrit works, including the epic poems. The fact that Kannada writers were often deeply read in Sānskrit enabled them not only to produce works in both languages but also to enrich the Kannada language, which, in their hands, got saturated with Sānskrit words. Grierson, indeed, has remarked that Kannada literature is largely made up of translations from Sānskrit. In this chapter, literature will be considered under the following heads :—

I. Sānskrit Literature.
II. Prākrit Literature.
III. Kannada Literature.
IV. Telugu Literature.
V. Tamil Literature.
VI. Persian and Urdu Literature.

I. *Sānskrit Literature*

Sānskrit.

There is not wanting evidence to believe that literary activity has flourished in Mysore from time immemorial. Previous to the middle of the 9th century A.D., Sānskrit and to some extent Prākrit were cultivated. There is no Kannada literature prior to that date. How far back Sānskrit literature goes in the State is not yet ascertained. The search for manuscripts in the State is not yet by any means complete. The private libraries are many and they have still to be examined with care. The Srīngēri Mutt Library is well known. The Sravana Belgola Library is equally famous. At Nanjangud Kundapur and other places there are other *Mutts* which have in their possession valuable collections of manuscripts. Besides these, private persons in the State have been known to own large and varied collections of manuscripts. While the cursory examinations of some of these have yielded many hitherto unknown works, still it cannot be denied that a closer study of the contents of these libraries is likely to add much to our knowledge of the literary output of past ages, in Prākrit, Sānskrit, Kannada and other languages in the State. Among the subjects with which these collections deal may be mentioned Poetry, Biography, Philosophy, Religion, Grammar, Commentaries, etc., etc. Included in the Srīngēri collection, for instance, are the poems *Ramaniyarāghava* by Changatti Tirumala Bhatta and *Saudhanakalpavalli* by Sachchidānanda Bhārati ; the biographies of *Purushōttamabhāraticharitra* by Vishnu and *Rāmachandramahōdaya* by Sachchidānanda Bhārati ; the philosophical and grammatical treatises of *Vaidikanirnaya* by Narasimha Bhārati and *Prakriyukaumudi* by Rāmachandrāchārya and the commentaries on Surēsvara's *Vārtika*, one by Anandapuramuni surnamed Vidyāsāgara, disciple of Abinavānandapūjyapāda ; and another called *Sāstraprahasika* by

Anandajnāna, disciple of Sudhānandapūjyapāda; commentaries on the *Mahābhārata*; commentaries on the *Raghuvamsa* by Makkibhatta; commentaries on the *Sisupāla Vadha*, on the *Sāstradīpika* and on *Māgha*. On the *Sāstradīpikā*, there are two commentaries, one called *Mayūkkamalika* by Somanātha Makki, and another entitled *Karpūravartikā* by Chūdāmani-dīkshita. The commentary on the *Māgha* is called *Māghovyākhya* and is by Srīrangadēva. Other private libraries show equally valuable manuscripts. Mention will be made below to the more important manuscripts discovered in these different collections, but the works so far traced should not be taken as exhausting the treasure actually available. What might be expected in other collections, which have not so far been heard of, it is impossible to say.

The prevalence of the Brāhmanic religion from about the first or second century A.D., if not from still earlier times, indicates that the literature, religious and other, connected with it, should have found vogue in the State. Even the oldest extant Kannada works abound in Sānskrit words.

That the *Rāmāyana* and *Mahābhārata* were well known in it, is testified to by a copper-plate inscription of the reign of the Ganga King Mādhavavarman, recording a grant of land by him to a Buddhist by name Buddhasatva. In this inscription, verses are quoted which are taken from these two epics. Mādhava II of the same dynasty is described in many copper-plate inscriptions as a learned King and an Author. He, it would appear, obtained the "sovereignty only for the sake of the good Government of his subjects" and was "a touchstone for testing gold—the learned and the poets." He was, we are told, "skilled among those who expound and practise the science of politics (*Nīti-Sāstra*)" and "author of a *vritti* (or commentary) on *Dattaka Sūtra* (Dattaka's aphorisms)." Mr. Rice interpreted *Dattaka Sūtra* as "Law of adoption" and suggested that Mādhava was the author of a treatise on the law of adoption. Later research has, however, shown that Dattaka was the author of the *Vaisika Sūtras* and a *Vritti* (or commentary) on two *Pādas* of these *Sūtras* of Dattaka has also been recently discovered. It has been suggested that Mādhava was the author of this commentary on these *Sūtras* of Dattaka. Dattaka is mentioned by Vātsyāyana, author of the *Kāma-Sūtra* as having written a separate work on one branch of the subject named *Vaisika*—at the instance of the dancing girls of Pātalīputra. Dattaka may, perhaps, be placed in the 1st century A.D. (*J.R.A.S.* (1911) page 183). Dattaka appears in Kannada as Jattaka. Thus the Hoysala prince Ereyanga is described (in an inscription Arsikere 102 a) as *abala-Jattaka* or "Jattaka to the weaker sex." The Ganga king Durvinīta is described in a copper-plate inscription, which has been referred to the first half of the 6th century A.D., as the author of three works, namely, a *Sabdāvatāra* apparently a grammatical work based on Pānini, a Sānskrit version of the Paisāchi *Vaddakatha* or *Brihatkatha* and a commentary on the fifteenth *Sarga* of *Kirātārjunīya*, a Sānskrit poem by Bhāravi (7th century A.D.). The reference to a Sānskrit version of the *Brihatkatha*, written centuries before the three other versions (Kshēmēndra's and Sōmadēva's in the 11th century A.D. and Buddhasvāmin's in the 8th or 9th century A.D.) has been established beyond all reasonable doubt by Rao Bahadur R. Narasimhachariar. According to Professor Lacote, Buddhasvāmin's work is based on an older Sānskrit version of the *Brihatkatha*, for it "shows by the side of traits relatively modern traces of very curious archaism." Mr. Narasimhachariar has suggested that "this later version may in all probability be Durvinīta's." There is nothing improbable in this inference. In the *Avantisundarikatha-sāra* which was recently discovered at the Madras Oriental Manuscripts Library, mention is made in the introductory chapter that Bhāravi stayed for some time at the Court of Durvinīta and that he was a contemporary of Vishnuvardhana (evidently the Eastern Chālukya King) and of Simhavishnu, the Pallava King of Kānchi. Durvinīta, excelling in Sānskrit scholarship as he did, might have shown off his knowledge to advantage by commenting on the 15th sarga of Bhāravi's work, which is full of alliteration and verbal ornaments. According to this work, then, Durvinīta will have to be assigned to the first half of the 7th century A.D. That the other works attributed to Durvinīta should have been in Sānskrit hardly admits of any doubt, though at one time it was surmised they should have been in Kannada. None of these works, however, have come down to us. Nor has Pūjyapāda's work, called likewise *Sabdāvatāra*, apparently also a commentary on Pānini, been yet discovered. The earliest reference to Pūjyapāda is in an inscription dated 729—30 A.D. of the time of the Chālukya King, Vijayāditya.

5th century A.D.

Lōkavibhāga, a Sānskrit work treating of cosmography by Simhasūri, a Jain author, who flourished in the 5th century A.D., has been found by the Department of Archæology in Mysore. Where and when this author flourished is not known. The person who copied the manuscript, one Sarvanandi, lived apparently at Pātalika or Pātalīpura, now represented by Tirūpapuliyūr, a part of modern Cuddalore town, which was originally a Jain centre. This town was situated in those days in the Pānarāshtra, or the dominion of the Bāna Kings of the time. Copies of the manuscripts have been found at Mūdabidare in the present South Kanara District of Madras Presidency and Bombay. This work is of special interest and value as it enables us to fix the period of the Pallava King Simhavarma. In this work the copyist gives the date on which he copied the manuscript and also furnishes us the corresponding regnal year of King Simhavarma, who ruled over the Pallava kingdom from Kānchi. The *Saka* year given is 380 and it corresponds to the 22nd year of Simhavarma's reign. In other words, Simhavarma began to rule in *Saka* 359 or 437 A.D. This date thus fixes not only an important point in Pallava chronology but also gives us a clue to the kind of literature that Jain scholars studied about the 5th century A.D. *Trailōkya-prajnapti*, a Prākrit work referred to in the *Lōkavibhāga*, shows that Prākrit was also cultivated at the time, though it was fast yielding its place to Sānskrit.

To the period of the Kadambas (3rd to 6th century A.D.) must be assigned some literary activity in the State. Udgītāchārya, author of an ancient commentary on the *Rig Vēda*, and Sarvēsvara, author of *Sāhitya Sāra*, a treatise on dramaturgy, belonged, it would appear, to Vanavāsi (*i.e.*, Banavāsi) in the Kadamba kingdom. The latter, also known as Malayaja Pandita, was a pupil of Vāmarāsi Pandita.

The Jain disputant Samantabhadra, several of whose Sānskrit works are well known and commented upon by Kannada writers, may also be assigned to this century. One of the best known of his works is *Ratnākarāndaka*, which *inter alia* gives a description as to how the Jain vow of *Sallēkhana* should be carried out. Pūjyapāda, referred to above, also belonged to this century. Besides the *Sabdāvatāra* referred to, he composed a Sānskrit grammar called *Jainēndra*, which is quoted by Vōpadēva (13th century) as one of the eight original authorities on Sānskrit grammar. Its name is said to have been derived from "Jinēndra," a title of Pūjyapāda. It is also known as *Anēka Sēsha Vyākarana*. His other works were, we are told in an inscription, *Sarvārthasiddhi*, which shows his proficiency in philosophy, *Jaināchi-shēka*, in poetics and prosody and *Samādhisataka*, his peace of mind. Pūjyapāda's disciple Vajranandi is said to have founded a Tamil *sangha* at Madura. This Vajranandi is apparently different from the *guru* of the same name who is mentioned in a Sravana Belgola inscription (No. 67 of 1129 A.D.) as the author of *Navastōtra*.

7th century A.D.

Padma-charita or *Mahā-Rāmāyana* is a work by Ravishēnachārya, who probably flourished in the 7th century A.D. It contains one of the earliest versions of the story of Rāma.

8th century A.D.

To the 8th century A.D. must be regarded *Ashtāsāti*, a commentary on Samantabhadra's *Aptamīmāmsa* by Akalanka, the celebrated Jain philosopher, who is said to have gained a complete victory over the Buddhists at Kānchi and to have procured their banishment to the island of Ceylon, and who is repeatedly referred to with respect in Jain inscriptions. The later Sānskrit work *Akalanka-charita* gives an account of this disputation and states that it took place in the year 700 of the Vikrama Era.

9th century A.D.

Uttara Purāna by Gunabhadra, a Jain author, is a Sānskrit work, probably of the date 898 A.D. To this century, also belongs the Rāshtrakūta King Nripatunga (or Amōghavarsha, 815-877 A.D.) who was an author in Kannada and Sānskrit. A small Sānskrit work of his on Morality has been translated into Tibetan.

Kalyāna-Kāraka, a work on Medicine, by Ugrāditya, probably belongs to this century. Ugrāditya appears to have been a contemporary of the Rāshtrakūta King Nripatunga and of the Eastern Chalukya King Kali Vishnuvardhana V. This work has at its end a long discourse in prose on the uselessness of a flesh diet, said to have been delivered by the author at the Court of

Nripatunga, where many learned men and physicians had assembled. The work begins with the statement that the science of medicine is divided into two parts, *viz.*, prevention and cure.

Sankarāchārya, the great exponent of Advaita philosophy, established his principal *Mutt* at Sringēri in this century and it is believed by some that he died there. Some of his works may have been written there. (See Volume I Chapter VIII).

10th century A.D.

In the 10th century, translations from Sānskrit were prominent. Pampa gave his version of the *Bhārata.* Ponna wrote both in Sānskrit and Kannada, receiving the title *Ubhaya Kavi Chakravarti.* Ranna's *Gadāyuddha* deals with an episode from the *Bhārata.* Nāgavarma gave a version of Bāna's *Kādambari.*

11th century A.D.

In the 11th century, Srīdharāchārya wrote (1049 A.D.) the earliest extant Kannada works on Astrology, basing it on the Sānskrit astronomer Āryabhatta.

Lingānusāsana is a small work on Genders by the Jaina author Harshavardhana, son of Srīvardhana, who probably flourished in the 11th century A.D. He mentions as his predecessors in the field, Vyādi, Sankara, Chandra, Vararuchi, Vidyānidhi and Pānini. In 1085, Bilhana, a Kāshmirian Brāhman who had settled at Kalyāna, in the old Kannada country, wrote the *Vikramānkadēva-Charita*, a Sānskrit poem recounting the adventures and prowess of his patron the Western Chālukya King, Vikrama or Vikramāditya VI, (1076-1127). At the same Court lived the jurist Vijnānēsvara, who there wrote his commentary *Mitākshara*, on the *Sūtras* of Yāgnavalkya, which is still a standard authority on Hindu Law. The Western Chālukyas were in the ascendant throughout the North-West of Mysore from 5th to 8th century and from 10th to 12th century A.D.

12th Century A.D.

Dharmōpadēsāmrita is a Sānskrit work on Jain philosophy by Padmanandi, who flourished in the 12th century A.D. The Jain *guru* Prabhāchandra is, in a Sravana Belgola inscription, praised as a scholar and as an author of " a celebrated work on logic." He belonged to this century. In this century as well the popularizing of Sānskrit works continued. Abhinava Pampa wrote a Kannada version of the *Rāmāyana.* This Pampa lived at the Court of Vishnuvardhana of the Hoysala dynasty. Karnapārya gave in his *Nēminātha Purāna*, the stories of Krishna, the Pāndavas and the Bhārata War. Jagaddala Sōmanātha translated Pūjyapāda's *Kalyāna-Kāraka*, a treatise on medicine. The treatment it presents is entirely vegetarian in character. Vritta Vilāsa rendered into Kannada Amitagati's *Dharmaprakāsike*, which is a critical examination of Brāhman religious beliefs. Finally, Durgasimha (*Circa.* 1145) issued a Kannada version of the Sānskrit *Panchatantra.* Nēmichandra based his Kannada novel *Līlāvati* on Subhandu's well known romance *Vāsavadatta*, the scene being transferred from Ujjayini to Banavāsi. Kereya Padmarasa (*Circa* 12th century) has at least in part based *Dīksha-bōdhe* on Sānskrit works of an anterior date.

To this century belong the activities of the Srī Vaishnava reformer Rāmānuja (see Volume I, Chapter VIII). He converted the Jain King Bitti Dēva (see Volume II). To him we owe many Sānskrit works including his commentaries called *Srī Bhāshya* on the *Brahma Sūtras* (see Volume I, Chapter VIII).

13th Century A.D.

To the 13th century has been assigned the *Nyāya Sudarsana*, a philosophical work by Varada Nārāyana, in the form of a learned commentary on the *Brahma Sūtras* according to the Visishtādvaita system. *Rukmini Kalyāna* by Vidyāchakravarthi, who was the Court poet of Ballāla III, of the Hoysala dynasty, belongs to the same century. The author's ancestors were Court poets like himself and he gives many interesting details about them in his work. He wrote also commentaries on the *Kāvyaprakāsa* and the *Alankāra-sarvasva*, in the former of which he has as illustrations stanzas eulogistic of his patron, Ballāla III.

Madhvāchārya, also called Ānandatīrtha, the founder of the Dvaita school of Vēdānta, belongs to this century. He lived at Udipi, in the present South Kanara District, where apparently he wrote his works. (See Volume I, Chapter VIII, *Religion*). His library was, it would seem, a most valuable one. His successors exerted considerable influence both on Sānskrit and Kannada literature.

In this century too, Sānskrit literature continued to be drawn upon by Kannada writers. Sisumāyana (*Circa* 1232) based his *Anjana-charitre* on Ravishēna's Sānskrit *Padma-charitra*; and Nāgarāja (*Circa* 1331 A.D.) based his *Punyāsava*, which recounts fifty-two tales of Purānic heroes, illustrative of a house-holder's duties, on a Sānskrit work.

14th Century A.D.

Early in the 14th century, Vidyātīrtha, of the Sringēri *Mutt*, proved himself a great exponent of Sankara's philosophy. His successor was Vidyāranya, called also Mādhavāchārya, the author of *Sarvadarsana Sangraha*, *Parāsara Mādhavīya* and other works. He died at Hampi, where he was sainted. His brother Sāyana was the famous commentator on the *Vēdas*. *Alankāra-Sudhā-Nidhi* by Sāyana is a work not merely of literary but also of historical interest. It supplies valuable information regarding the Vijayanagar King Sangama II, son of Kampana, his minister Sāyana and the latter's younger brother Bhōganātha. A peculiarity of this work is that the majority of the illustrative examples are in praise of Sāyana himself. Some of Bhōganātha's works are named and quoted from. These are *Rāmōllāsa Tripuravijaya*, *Sringāra Manjari*, *Udhāharanamālā*, *Mahāganapatistava* and *Gaurināthāshtaka*. Of these, *Udhāharanamālā* seems to have been specially written by Bhōganātha in praise of Sāyana. From the illustrative examples the following information is gleaned :—Sangama II, of the Vijayanagar dynasty, was a posthumous child. He was taught by Sāyana from his childhood. During his minority, Sāyana, who was practically the Regent, marched against Champanarēndra and defeated him. Sāyana had three sons: Kampana, Māyana, and Singana. His wife was Himāvati. His father was Māyana and his elder brother Mādhavāchārya. He also wrote a work on medicine. Sangama II attacked Garuda-nagara and defeated its King. Only a portion of this work, *Alankāra-Sudhā-Nidhi*, has been so far discovered.

Rasaratnākara, a work on medicine by Bhatta Srīrāmēswara, son of Mahōpādhyāya Sarvajna Vishnu, may be assigned to the same century. The author states he has based his work on *Mūlakōla* and other Sāstras enunciated by Siva and on the works of Gōvinda and other writers.

Yayāti-charita-nātaka by Rāmārya is a drama which should be assigned to this century.

Jayatīrtha, of the Dvaita school, also belongs to this century. He was a prolific writer on Mādhva philosophy. His most celebrated work is *Nyāya-Sudha*. He lived at Malkhēd in the present Nizam's Dominions, and has been sainted there.

15th Century A.D.

Nēmichandra, a Jain author, wrote a legal treatise entitled *Traivarnikāchāra*. He was a resident of Terakanāmbi in Gundlupet Taluk. He has been assigned to the 15th century. To the same century belongs *Ātmatatvaparīkshana*, a prose work by Dēvarāja, another Jaina author belonging to Sravana Belgola. It deals with Jaina philosophy. Irugapa, the general of the Vijayanagar King Dēva Rāya I, was another Jaina Sānskrit author of this century. He wrote the metrical lexicon *Nānārtharatnamāla.* His *guru* was Sruta-Kīrti (or Srutamuni), who was himself a renowned scholar and author of *Rāghava Pāndavīya* referred to below. *Vaidyarāja-Vallabha* is a work of the same century on medicine by Lakshmanāchārya, who styles himself the Pranāchārya of Bukka, son of the Vijayanagar King Harihara II. The author gives an account of the Vijayanagar Kings down to the time of his own patron Bukka II. The work has thus to be assigned to the beginning of the 15th century.

Gururāja's version of *Panditārādhya Charita* belongs to this century. Gururāja may be set down to *Circa* 1430. This story has been told again and again in Kannada.

16th Century A.D.

Popularization of Sānskrit works in Kannada still continued. The most prominent work rendered into Kannada in this century was *Jīvandhara Charita.* Bhāskara (*Circa* 1485) gave one version; then Bommarasa of Terakanāmbi (*Circa* 1485) gave a second one; and Kōtīsvara of Tuluvadēsa (*Circa* 1500) gave a third one. Jakkanarāya's *Nūrondu Sthala,* which belongs to this century, is based on a Sānskrit work. Nijagunasivayōgi's most important work is a commentary on the Sānskrit *Siva Yōga Pradīpika.* His *Vivēka Chintāmani* has been described as an excellent encyclopædia of Sānskrit terms and Vīrasaiva lore. Mallannārya of Gubbi wrote (1509-1520) as much in Sānskrit as in Kannada. In the sixteenth century many Kannada versions of the Brāhmanical epics, the *Rāmāyana, Mahābhārata* and the *Bhāgavat Purāna* were issued by Vaishnava writers. Vaishnavism was further popularized by Kannada hymn writers. A great Sānskrit writer of this period (15th century) in the Mysore State was Vyāsa Rāya, the founder of the Vyāsa

Rāya Mutt at Sosile. His chief philosophical works are *Tātparya Chandrika*, *Nyāyāmrita* and *Tarka Tāndava.* He apparently wielded considerable influence at the Vijayanagar Court, at which he was apparently recognized as a great authority on religion and philosophy. His works evoked much controversy in the Advaita school. A life of his by one Sōmanātha has recently been published.

Vēdānti Rāmānuja Jiyar, of the Yatirāja *Matha* at Mēlkote, was the author of several works on Srī Vaishnava religion and philosophy. He was in 1544-1545 A.D., made the head of the Mēlkote temple and manager of its property and invested with the seal of office by Nārayadēva, the agent of Sadāsiva Rāya, the then Vijayanagar king. Among his works are *Nirhētakatva-dīpika*, *Kaivalya-dīpika*, *Divyasūriaprabhāva-dīpika* and *Ashta Slōkivyākhyā*, which is a commentary on *Ashtaslōkī*, a work containing, as its name indicates, eight stanzas, in which the quintessence of the Visishtādvaita philosophy is embodied by Parāsara-Bhattārya, the son of Kūrattālvār, who was a disciple of Rāmānujāchārya. Rāmānuja Jiyar, the author, was a student of Vādhūla Varadārya, grandson of the famous Srī Vaishnava teacher and writer Varavara Muni, otherwise known as Varada Nārāyana, who flourished from 1370 to 1443 A.D.

17th Century A.D.

King Chikka Dēva Rāja Wodeyar was not only a liberal patron of learning but also a scholar and poet. Several Sānskrit and Kannada works are attributed to him. Among the Sānskrit works referred to him is one deserving of special mention. This is *Sachchhūdrāchāra-nirnaya*, which deals with the duties and observances of high class Sūdras. At the beginning and close of this work, a lengthy account is given of the several conquests of Chikka Dēva Rāja. He also wrote a commentary on the Sānskrit *Bhāgavata* and the later *parvas* of the

Mahābhārata. To the same century belongs the *Yatīndrapravana-champu* by Vakutābharana Sūri, son of Satagōpa Sūri, which gives an account of the Srī Vaishnava teacher and author, *Yatīndrapravana,* better known as *Varavaramuni* or Manavāla Mahāmuni, who flourished towards the close of the 14th and the beginning of the 15th century. (See Volume I, Chapter VIII).

To the same century belongs Tirumalārya, Chikka Dēva Rāya's minister and a prolific author in Sānskrit and Kannada. He composed a number of hymns in Sānskrit which have come down to us. Among these may be mentioned *Rājagōpāla-stava, Manjulakshēsa-stava, Paravāsudēva-stava, Lakshminarasimha-stava, Yadugiri-nāyika-stava, Yadugirinārāyana-stava* and *Gōpāla-stava.* Chikupādhyāya, also known as Lakshmīpati, produced two translations of the *Vishnu Purāna.* Singārārya, brother of Tirumalārya, wrote a Kannada version of Srī Harsha Dēva's Sānskrit drama *Ratnāvali,* probably the only work of its kind in Kannada.

Bhattākalanka Dēva's *Karnātaka Sabdānusāsanum,* written in 1604 A.D., is a work in Sānskrit, though dealing exhaustively and critically with the grammar of the Kannada language. The author was an accomplished scholar in Sānskrit and Kannada. His work is in 592 Sānskrit *sūtras,* with a gloss and a commentary in the same language.

The Vīrasaiva writer Shadaksharadēva of Yelandur composed some notable poems in Sānskrit, which, however, have been eclipsed by his famous Kannada works. *Vīrabhadra Vijaya,* a Sānskrit *champu* work by Ēkāmra-dīkshata, son of Muktīsvara-dīkshata, may be referred to this century. Ēkāmra was the Court poet of the Yelahanka chief Mummadi Kempabhūpāla. His work, which is mainly devoted to a description of the car festival of the God Vīrabhadra on Savāntadurga (Savāndrug) near Māgadi, incidentally gives some important details about the dynasty to which his patron belonged. The pedigree of Kempabhūpāla is given thus:—Hiriya-Kempa; his son, Immadi-Kempa, who defeated Srī-Ranga Rāya's army; his sons Mummadi-Kempa (I), who conquered Shāhji several times and put to flight the army of Kanthīrava Narasa Rāja, Halasa and Immadi-Hiriya-Kempa; sons of the first, Immadi Kempa (II), Dodda Vīra, Halasa and Channavīra; son of the second, Mummadi Kempa (II). To the same century (17th) belongs *Vaidyanighantu*, a medical lexicon by Chikkana Pandita, a Jaina author who was patronized by Chikka Dēva Rāja Wodeyar.

Harimahātmya-darpana by Basava-bhūpāla, son of Jangama-bhūpāla, may also be assigned to this century (17th).

18th Centur
A.D.

A literary curiosity of the 18th century is a Sānskrit poem, called *Indirābhyudaya* by Raghunātha Sūri, the whole of which is written backwards and upside down, which, it must be confessed, is a remarkable feat. The theme of the poem is the birth of Lakshmi, the Indian Venus, from the churning of the ocean.

Among other works of this century may be mentioned the *Atharvasikhāvilāsa*, which treats of the greatness of Vishnu by one Rāmānujāchārya, who says he wrote his work at the instance of the Mysore King Krishna Rāja Wodeyar I (1713-31) and his general Kalale Nanja Rāja. The greatest work of this century, however, was a translation from Sānskrit—Lakshmīsa's free rendering into Kannada of the Sānskrit *Jaimini Bhārata*.

19th Century
A.D.

Bhuvanapradīpikā, an encyclopædia of miscellaneous knowledge, including creation, time, *manvādis*, geography, astronomy, history of Southern India and of Mysore, with details about his patron, the *Purānas*, *Yōga*, *Vēdānta*, etc., etc., by one Rāmakrishna Sāstri of Hassan, who wrote it in 1808 under the patronage of Krishna Rāja Wodeyar III, is a work of some interest. Another poet, Srīnivāsa Kavisārvabhauma, also patronised by this King, wrote many works, one of which *Krishnanripajayōtkarshna* is rather unique in its way. It is in praise of his patron and composed in prose and verse in such a way that with a little alteration in punctuation it becomes either a Sānskrit or Kannada work. The works of Krishnarāja Wodeyar III himself are generally prefaced with a *Chūrnika* (learned prose passage) and profusely illustrated. Of these, *Dēvatādhyānamālika* gives the *dhyāna-slōkas* with pictures to illustrate them in each case of sixty deities, such as *Chāmundi, Jvaljjhivā, Mātrini-syāmala, Dandini-Varāhi, etc., etc. Sūryachandrādi-Vamsāvatārana*, written in 1851, gives with suitable illustrations one hundred episodes each from the *Rāmāyana* and the *Mahābhārata* and the adventures of the royal brothers Yadu-Rāya and Krishna Rāya, the progenitors of the Mysore dynasty of Kings. *Devatānāma-Kusumamanjari*, also called *Dēvatā Stōttrāshtōttara*, written in 1859, gives the one hundred and eight names or descriptive epithets, not only of such deities as Vishnu, Siva, Lakshmi, Gouri, Sīta, Rukmini, Bhairava, Nandi, etc., but also of great men like Buddha, Sankara, Rāmānuja, Madhva, Vidyāranya, etc., and of such things as the Mysore throne, the royal seal, weapons, *Rudrāksha*, etc., numbering in all 108. In this work the Mysore throne is thus described:—The throne is adorned with golden plantain posts and golden mango leaves; has a bird set with jewels at the top of the shaft of the umbrella; is rendered charming by female figures at the sides of the flight of steps; has pearl tassels around the umbrella; has a tortoise seat, *yālis* on two sides, and creepers on four sides; has on the east face elephants; on the south horses, on the west infantry, and on the north chariots; has Brahma on the south, Siva on the north and Vishnu in the middle; has Vijaya and four other lions, two *sarabhas*, two horses, and four swans at the angles; is beautified by figures of the regents of the directions and Nāga nymphs; is decorated with the *suvastika* diagram and a pearl awning and is open on all sides.

Krishna Rāja Wodeyar III was also the author of *Grahana-Darpana*, written in 1842, which gives an account of 82 eclipses, 22 solar and 60 lunar, occurring in the cycle of 60 years from 1842 to 1902, illustrated with diagrams.

Undated works.

Among undated works may be mentioned the following:—*Tatvārthasūtra*, by the "illustrious Umāsvāti," otherwise called Padmanandi, the first in the line of Jaina *gurus*, from whom subsequent *gurus* trace their descent. He is described, in one Sravana Belgola inscription, as the "lord of ascetics" and his work as forming "a valuable viaticum for people who undertake the journey in the path of salvation." He was also known as Kondamunīsvara, who, we are told, "through proper self-control, acquired the power of moving in the air." He had still another name Gridhrapinchhāchārya. "In his line," it is added, "there is none equal to him in the knowledge of all the predicaments of the time." The earliest inscription in which he is named is dated in 1163 A.D. But as many Jaina *gurus* had actually succeeded him by that time and as he is described as a successor of Chandragupta, the disciple of Bhadrabāhu, the last of the Srutakēvalis, we may have to set down Umāsvāti to about the 1st century A.D. at the latest. A commentary on this work, called *Tatvārthasūtra* was written by *Sivakōtisūri*, a successor of his, and disciple of Sāmantabhadra. This work has been described in a Sravana Belgola inscription as "a boat for (crossing) the ocean of wordly existence." He may thus be assigned to the 5th century A.D.

Vrata-svarūpa, a Jaina work, consisting of 32 stanzas, is by Prabhāchandra. It gives the results of the observance or violation of some of the Jaina *vratas*. Another, named *Gāyatri-Vyākhyāna* is a Jaina commentary on the well-known Vēdic verse called the *Gāyatri*, which comes to the conclusion that the God invoked in it is none other than Jaina *Nyāya-Paddhati*, which gives an alphabetical list of 168 *Nyāyas* or popular maxims. *Yōga-Yāgnavalkya*, a small work of ten *adhyāyas* teaching of the constituents and modes of *yōga* or meditation, is another. It is in the form of a dialogue between the sage Yāgnavalkya and his wife Gargi.

Rājasēkhara Vilāsa, is a didactic prose work consisting of stories said to have been related by Rasikasēkhara, disciple of Navīna Kālidāsa, to his friend Subuddhi. A work of some interest is *Sanatkumāra-vāstu*, a treatise on architecture by Sanatkumāra. It sets out the rules bearing on the topic of the building of houses, temples, cars, etc. It professes to be a work based on Sukra-Gārgya and other older writers on the subject. *Siva charita*, a poem in praise of Siva, by Kavivādisēkhara, is of interest because of its connectien with the teachings of Srīkanta. The author states that he was the first to be anointed to the throne in the presence of God Ekāmranātha at Kānchi for the exposition of the tenets of that well known exponent of Saiva doctrine. The Srīkanta referred to by the author cannot be other than Srīkantasivāchārya, the Saiva commentator on the *Brahma Sūtras*. If the reference is, however, to Srīkantapandita who is in certain Shikarpur inscriptions of the 11th century described as Lakulīsa himself, then he will have to be referred to that century. Mention may also be made of a commentary on Subhandu's *Vāsavadatta* (7th century) named "Darpana" by one Timmana, whose date cannot be exactly fixed. *Bārhaspatya-samhita*, an ancient work on astrology in the form of a dialogue between

Brihaspati and Indra, consisting of thirty *adhyāyas*, is known. Its opening verse states that this science was first taught to Indra by Brihaspati and then by the Yāvanas (Greeks). This is a direct acknowledgment of the undoubted fact that astronomy is the one science in which "strong Greek influence can be proved." This work, also known as *Muhūrtavidhāna*, is apparently named in imitation of Varāha Mihira's well-known astrological work *Brihat-Samhita.* It gives the auspicious times for the performance of most of the sixteen *samskaras*, consecration of images, anointments of kings and so forth. This work treating of astrology, at a time when astronomy had got merged with astrology and no longer a separate science, probably belongs to a time later than the 12th century A.D. A few other works bearing on this subject may also be mentioned:—*Kērātiya*, a treatise in prose and poetry on astrology by Yāvanāchārya, treating of the twelve *bhāvas*, such as *tanu-bhāva, dhava-bhāva, bhātri-bhāva, mātri-bhāva, etc.*; a commentary on *Boppanna-Bhattīya* by Mādhava, son of Māchana Sūri, a resident of Muni-Kātālaya; *Kāmodōghdri*, a commentary on the *Sūrya Siddhānta* (5th century A.D.) by Tammayārya, of Parigipudi; *Jyōtishasamhita* by Vriddha Parāsara; a commentary on Srīpati's *Jyōtishratnamāla* by Srīdhara; and *Jyōtishasamhitārnava* by Kadambēsvara, who was patronised by Pratāpa-Rudra-Dēva-Gajapati. A commentary on Dhananjaya's *Rāghava Pāndavīya* by Nēmichandra, desciple of Dēvanandi, who again was the disciple of Vinayachandrōdya Pandita, is also known. Srutakīrti is said in a Sravana Belgola inscription to have written with great skill the *Rāghava-Pāndavīya* reading forwards or backwards. Nēmichandra may be assigned to the 12th century, while Srutakīrti belonged to the 15th century. The latter is described in one inscription as a Pūjyapāda in grammar, an Akalanka in logic and a Kondakunda in soul-knowledge. He is said to have died by *Sallekhana.* His disciple was Chārukīrti, who was the author of *Sāratraya* and other works.

A work of some interest which may be set down to a date posterior to the 12th century A.D., is *Nighantu-Rāja* or *Abhidhānachūdāmani,* a medical lexicon by Narahari Pandita, a son of Īsvara Sūri and disciple of Rājarājēndrāgiri *alias* Chandēsvara who was a descendant of the renowned Mahimānandāchārya of Kāshmir. The author quotes as his authorities besides Charaka and Susrūta, later writers like Halāyudha (12th century A.D.) and Visvaprakāsa (12th century A.D.). The alternative name of his *Abhidhānachūdāmani* is strangely reminiscent of Hēmachandra's well-known *Abidhānachintāmani* (12th century A.D.). The author gives Kannada and Marāthi equivalents. He observes in the introductory part of his work that a physician without a *nighantu* (*i.e.*, lexicon), a scholar without *vyākarana* (*i.e.*, grammar) and an archer without practice become objects of ridicule. Among other medical works may be named :—*Vaidyachintāmani* by Vallabhēndra, son of Amarīsvara Bhatta; *Rasasanjīvani,* etc.

Numerous other works, bearing largely on medicine, astrology, philosophy, religion and poetics can be mentioned under this head. The above list ought, however, to suffice to show the comprehensive character of the literature produced in Sanskrit in the State from the earliest times.

Sanskrit inscriptions.

A few words may be added as to Sanskrit poets mentioned in the Sanskrit inscriptions which have been found in the State. These were called writers of *Sāsana-grantha.* Of these, the first to be mentioned is Mallinātha, who describes himself as a lay disciple of the illustrious Maladharidēva, and a Mahēsvara (or Siva) to the cupids of titled scribes, who composed the very impressive inscription numbered Sravana Belgola 67, dated in 1129 A.D. This is typical of the longer Jain inscriptions of the period. These are in the approved later *kāvya* style and are ornate to a degree, full of florid descriptions and teeming in *slēsha*. Still, there is a massive impressiveness about them that is striking. Heggede Mardimayya, and Pērgede Chāvarāja, lay disciples of Prabhāchandrasiddhānta Dēva were authors of several inscriptions in mixed Sanskrit and old Kannada. They date from 1115 to 1121 A.D. The true poet Chidānanda, son of Paramaprakāsa Yōgīsvara, the embodiment of Brāhman learning, composed some inscriptions of the Hoysala King Sōmēsvara Dēva, *e.g.*, Mandya 122, which is dated in 1237 A.D. The Vijayanagar Sanskrit inscriptions were composed by notable scholars, of whom the most famous only need be mentioned here. The first of these was undoubtedly the poet Sabhāpati, whose flowery composition can be studied, for example, in Mandya 55, dated 1534 A.D. Quite unlike him in style was Narasimhārya, who composed among others the inscription numbered Goribidnur 77, dated in 1505 A.D. Sabhāpati's son Kāmakōti, who was entitled *Kavi-Sāsana Swāyambhu*, imitated not quite successfully his father. He composed among others, the Nanjangud Rāghavēndraswāmi Mutt copper-plate inscription dated in 1575 A.D. in the reign of the Vijayanagar King Srī Ranga Rāya I. Sabhāpati's grandson, the poet Rāma, the author of Mulbāgal 60, dated in 1645 A.D., was by no means inferior to his more famous grand-father. The poet Nrihari, son of Narasimhārya, composed what he calls "the faultless verses of the *Sāsana*," which is Nanjangud 198, dated in 1639 A.D. in the reign of the Vijayanagar King Venkatapati Rāya and the Mysore King Kantīrava Narasa Rāja Wodeyar. He was apparently a true poet, his composition being pleasing to the ear and not without touches of imagination. Tirumalārya, son of Alasingarārya, composed the fine inscription which is printed as T.-Narasipur 23, dated in 1663 A.D. in the reign of Dodda Dēva Rāja Wodeyar. He was probably the person who subsequently distinguished himself not only as the chief minister of Chikka Dēva Rāja Wodeyar, but also as a prominent literary figure of that reign. The Vaishnava poet Tirumalārya, called Rāmāyanam Tirumalārya, composed the copper-plate inscription numbered Seringapatam 64, dated in 1729 A.D., in the reign of the Mysore King Dodda Krishna Rāja Wodeyar. He was, we are told by himself, "skilled in Karnāta (*i.e.*, Kannada), Āndhra (Telugu) and Sanskrit poetry and in singing." He was, he adds, a "constant reader of the *Rāmāyana* and *Bhārata*" and it was, perhaps, for this reason he was called "Rāmāyanam Tirumalāchārya." He was called upon by the King to write this *Sāsana-grantha* "in a manner agreeable to both donor and donee, a record of all merit (to the one) and prosperity (to the other)." The poet has eminently succeeded in his task, for the inscription reads really like a good poem, conceived in the best post-Kālidāsa *Kāvya* style. The same remark applies to most of the *sāsana-granthas*, which will be found scattered through the many volumes of the *Epigraphia Carnātica*, in as much as they exhibit all the characteristics of the post-Kālidāsa *Kāvya* style. The poets who composed them, from about the twelfth century onwards, display their skill in the use of *slēsha* or double entender, profusely use long compounds in verse, and employ a variety of metres. They impress the reader that they are thoroughly conversant with the rules of the *Kāvya* style of composition and demonstrate, as it were, the extent to which they can use it.

II. PRĀKRIT LITERATURE.

Prākrit Inscriptions in the State.

That Prākrit was a cultivated language in the State in very early times may be inferred from the ancient inscriptions in that language found in it. The earliest reference to it in the State is to be found in the Asōka inscriptions discovered by Mr. Rice in the Molakālmuru Taluk of Chitaldrug District. These inscriptions are engraved in the Brāhmi script, from which the Dēvanāgari and other alphabets of India are derived, but expressed in the Prākrit language. The dialect used is the one known as Māgadhi, then current at the capital of the Mauryan Empire, where the text was evidently prepared. These edicts were, according to the inscriptions, written by the Scribe (*Lepikarēna*) Pada, who makes use of the Kharōshti characters of the north-west Punjab, written from left to right, to sign his name. The date of the Mysore edicts has been determined by Sir Vincent Smith to be 252 B.C. Thus Prākrit goes back to a time much anterior to the 3rd century B.C., for inscriptions of this nature presume a knowledge of the language in which they are written on the part of the people of the locality where they are found.

Prākrit inscriptions have been so far found in the north-west part of the State, as also on certain leaden coins found at Chitaldrug. They refer to the Sātavāhana and early Kadamba Kings who bore rule in that part of the State during the 1st and 2nd century A.D. (*Vide* Chapter IV above). Two of these are on the well-known Malavalli stone, in what has been called the Cave characters. One of these—that of Sātakarni Haritīputra—contains many archaic terms and has been assigned, on the authority of Dr. Burgess, to the close of the 1st or the beginning of the 2nd century A.D. Another inscription of the same king has been found at Banavāsi and it is also in Prākrit. Both these record grants to Brāhmans. The other Prākrit inscription on the Malavalli stone mentions the confirmation of a grant by Sivaskanda Varman Hāritīputra. It has been assigned by Mr. Rice to about 250 A.D. The Prākrit employed is the Mahārāshtri form. Dr. Bülher considered the inscription as evidence that this was already at the time it was engraved a cultivated language in the South. Brāhmans apparently were among those who used it for literary purposes, this inscription itself having been engraved at the instance of the donee, a Brāhman, in the current language of the day. The later history of Prākrit is shrouded in mystery. Until the fifth century A.D., we have scarcely any trace of it, when we find it used by the Jains, who apparently cultivated it with the Brāhmans.

Prākrit works.

Prākrit works, in fact, have come down to us, mostly in connection with the Jains. It was until the 11th century the sacred language of the Jains. In that century Sanskrit was generally adopted by them for literary purposes, though they largely employed the dominant Vernaculars of the countries in which they promulgated their religion. Thus, in Mysore, Kannada was cultivated by them; in the Tamil country, Tamil, which owes much to them, and there is reason to believe in the Telugu country, Telugu was equally largely used by them, though their works have not, singularly enough, come down to us in the profusion they have done in the Kannada and Tamil countries. Among the Prākrit works so far traced are:—*Trailōkyapragnāpati*, a work referred to in the *Lōkavibhāga* and dealing like it with Jaina cosmography. It consists of nine *adikharnas* but does not give the name of its author. It should be earlier than the *Lokavibhāga*, which was important enough to be copied in the 5th century A.D. The Jain poet Srīvardhanadēva, also known as Tumbalurāchārya, who has been assigned to the 7th century A.D., wrote, it would appear, some works in Prākrit which have not come down to us. Among other works are *Anuprēksha*, by Kundakundāchārya, from whom Jaina *gurus* claim their descent; and *Darsanasāra* by Dēvasēna. A Prākrit work known through a Kannada rendering of it may also be noted. Pāyanavarni, the author of *Jnānachandra-charite* which gives an account of the Jain prince Jnānachandra, states that the story was originally written in Prākrit by Vāsachandra, that it was subsequently rendered into Kannada *Shatpadi* by Pūjyapādayōgi and that his own work is based on this latter work. Pāyanavarni belonged to Sravana Belgola and composed his work in 1659. Private libraries in the State are known to possess many other Prākrit works and only a thorough search for them, carried out on systematic lines, can disclose their actual number and character.

III. KANNADA LITERATURE.

History and extent of Kannada Literature.

On the history and extent of Kannada literature, an immense amount of light has been thrown in recent years. Messrs. Kittel and Rice were the pioneers in the field of research into Kannada literature and the results of their researches have been embodied in their introductions to Nāgavarma's *Chhandōmbudhi* and Bhattākalanka's *Sabdānusāsana* respectively. A fuller and more accurate account has recently appeared in the *Karnātaka Kavi-Charite* or *Lives of Kannada Poets*, written in the Kannada language by Messrs. S. G. Narasimhachar and R. A. Narasimhachar.

The oldest Kannada work of which manuscripts have actually been obtained is the *Kavirājamārga* of Nripatunga, which was composed in the 9th century. But we have references which enable us to date the rise of Kannada literature to a period much farther back. In fact, there seems reason to believe that Kannada was one of the earliest, if not the earliest, to be cultivated of all the South Indian languages. Ancient inscriptions give us the initial information on the subject.

The first notice we have of authorship is in connection with the Ganga Kings. Durvinīta, about the 6th century, is said to have written a *Sabdāvatāra*, a Sanskrit version of the *Paisachi Brihatkatha* and a commentary on the fifteenth *Sarga* or chapter of the *Kirātārjunīya*. He is probably identical with his name-sake mentioned by Nripatunga as one of the Kannada prose writers who had preceded him. Saigotta Siva (*Circa* 800) who had made a profound study of the system of elephant management, is said to have written the *Gajāshtaka*, which must have been a popular Kannada work, as it is stated that it was sung by women when pounding grain.

Again, all the principal poets of later days refer, in the introductory part of their works, to Sāmantabhadra, Kaviparamēshthi and Pūjyapāda, invariably in this order, as forming the earliest and most distinguished trio among the authors who preceded them. It, however, does not follow that any of these wrote in Kannada.

We next have a very remarkable combination of statements. Bhattākalanka in his *Sabdānusāsana* mentions the *Chūdāmani*, a work of no less than 96,000 verse-measures, in terms of the highest praise, as if it were the most important production in early Kannada literature. Inscriptions further inform us that its author was Srīvardha, also called the Tumbulur-āchārya, and that it displayed all the graces of composition. Unfortunately, no trace of the work has as yet been discovered. The most interesting statement of all, however, is that Srīvardha's eloquence was praised in a couplet by the celebrated Sanskrit poet Dandi, who probably flourished at the close of the 7th century. Hence Srīvardha must have lived at or before that time. Moreover, a work of such magnitude as his could neither have been produced nor required unless there had pre-existed a considerable literature in Kannada and a wide-spread culture of the language.

Nripatunga also names as his predecessors in Kannada composition, besides Durvinīta abovementioned, Vimala, Udaya, Nāgārjuna, Jayabandhu, Srīvijaya, Kavīsvara, Pandita, Chandra and Lōkapāla. Besides these, Syamakundāchārya appears to have written in Kannada in about 700. Amritasāgara, a Jaina Tamil poet, who lived before the 11th century, states in his work on Prosody that there existed in the Kannada language a work on Prosody named *Gunagankyiam* and that the Tamil work adopted some of its characteristics, one of which was addressing the rules to a woman. Unfortunately, the name of the author is not given, nor has the work come down to us. It is very probable that this author dedicated his work to the Eastern Chālukya king Vijayāditya III (844-888) who had the distinctive epithets Gunaga, Gunaganka, and Gunake-nalla. This would be the earliest work in Prosody in Kannada.

We now come to Nripatunga, and a more certain period, amply illustrated by works that are extant. Nripatunga, or Amōghavarsha, was a Rāshtrakūta king, who, after an unusually long reign, from 814-877, voluntarily abdicated the throne. He evidently took a great interest in the Kannada country, people and language. In his work called *Kavirājamārga*, the subject of which is poetics, he makes some interesting statements. According to him, the region in which Kannada was spoken extended from the Cauvery as far as the Gōdāvari and the Kannada spoken at Kisuvolal, Kopana, Puligere and Onkunda was the pure well of Kannada undefiled. Of these places, Kisuvolal is the modern Pattadakal in the Bijapur District. Kopana is Koppala, a railway station between Gadag and Bellary. Puligere is the modern Lakshmēsvara in the Dharwar District, which belongs to the Miraj State Senior; one of the five parts into which Lakshmēsvara is divided still goes by the name of Pulikar or Hulikar. Onkunda or Okkunda is in the Belgaum District. The opinion that people of these districts enjoyed the reputation of being consummate masters of Kannada composition is confirmed by Pampa who in 941 professes to write in the pithy Kannada of Puligere. The region indicated, owing to the numerous vicissitudes through which it has passed, is far from being regarded at the present day as the seat of the purest Kannada. This is more probably to be found in Mysore. Nripatunga also praises the Kannada people as having by nature an ear for poetry, and as speaking in a rhythmical manner, though quite unstudied. He describes Kannada as a much more difficult language in which to compose poetry, than either Sakkada (Sanskrit) or Pagada (Prākrit).

Gunavarma, author of the *Sūdraka*, *Harivamsa* and other works which are quoted from by later writers, was a protege of the Ganga king Ereyappa (886-913), whom he had identified with the ancient king Sūdraka in his work of that name. His period would be about 900. The next poet whose works we actually have is Pampa who wrote the *Adi-purāna* and *Vikramārjuna-Vijaya* in 941. The latter is also known as the *Pampa-Bhārata*. In it, Pampa's patron, a Chālukya prince named Arikēsari, is identified with Arjuna and made the hero. These two works seem to have given a great impetus to composition. "In the pithy (*Tirul*) Kannada of Puligere, the royal city," says the poet, "did he write, naturally and without effort: thus his *Bhārata* and *Adi-purāna* put all former poems under their feet. He completed the one in six months and the other in three months." Pampa was the son of a Brāhman from the Vēngi country who had embraced Jainism.

Kannada writers of the 10th century.

It is impossible in this place to do more than briefly name some of the principal Kannada writers who followed and their chief works, with dates where they are known. In the 10th century, we have Asaga; Ponna, author of the *Sānti-purāna*, who claims to be superior to all other poets in command of both Kannada and Sakkada, excelling a hundred-fold Asaga in the former and Kālidāsa in the latter. He received the title Kavichakravarti from the Rāshtrakūta king Krishna III (939-968). In 978, we have Chāmundarāya, author of the *Chāmundarāya-Purāna*, an excellent specimen of prose composition of that period. In 993, came Ranna, author of *Ajita-Purāna* (which he was emulous should endure as long as *Ādi-Purāna* and *Sānti-Purāna* above mentioned) and of *Sāhasa-Bhīma-Vijaya*, also called *Gadā Yuddha*, the hero of which is the Chālukya prince Satyāsraya. He was of the bangle-sellers' caste and received the title *Kavichakravarti* from the Chālukya king Tailapa (973-997). At the same time as the two preceding, we have Nāgavarma I. All three have had as their preceptor Ajitasēna, *Guru* of the Ganga king Rāchamalla. This Nāgavarma, apparently a younger brother of Chāmundarāya, was the author of *Chhandōmbudhi* (the first work extant on prosody) and of *Kādambari*, a close version of Bāna's work in Sānskrit. There is reason to suppose that he was not strictly orthodox as a Jaina. His brother, by the erection of the colossal statue of Gōmata at Sravana Belgola, and by reputation, was one of the greatest upholders of the Jaina faith. To the close of the same century may be assigned Gajānkusa, Manasija, and Chandrabhatta, who, though their works have not come down to us, are honourably mentioned as eminent poets by later writers.

Writers of the 11th century.

In the 11th century have to be placed Srīdharāchārya, who wrote the *Jātaka-Tilaka* (1049), the first work on astrology in the Kannada language, during the rule of the Chālukya king Āhavamalla (1042-1068); Sāntinātha, author of the poem *Sukumāra-Charite* (1068), who lived during the reign of Bhuvanaikamalla; Nāgavarmāchārya who composed the *Chandrachūdāmani-Sataka*, and who minister for peace and war of Udayāditya, the great minister of the same king; and Chandrarāja, author of *Madana-Tilaka.* The last two were Brāhman authors. Chandrarāja wrote his work under the patronage of Macharāja, a subordinate of king Āhavamalla's son Jayasimha. He seems to have been a versatile scholar and appears to have written on a variety of subjects. There are not many names in this century, probably owing to the check caused by the Chōla invasions.

Writers of the 12th century.

The twelfth century, when Mysore was restored to Kannada rule under the Hoysalas, seems to have been specially prolific in Kannada works of high excellence. Nāgachandra or Abhinava-Pampa, author of *Rāmachandracharita-Purāna,* also known as the *Pampa-Rāmāyana,* and of *Mallinātha-Purāna*; Nayasēna, author of *Dharmāmrita* (1112); Rājāditya, author of *Vyavahāra-Ganita* and other mathematical works; Kīrtivarma, a Chālukya prince, author of *Gō-Vaidya,* the earliest veterinary work in the language; Brahmasiva, author of *Samaya-Parīkshe*; Karnapārya, author of *Nēminātha-Purāna*; Nāgavarma II, the Katakāchārya (poet laureate) of the Chālukya king Jagadēkamalla II and author of several important works on the language, namely, *Kāvyāvalōkana,* a comprehensive work on poetics, *Karnātaka-Bhāshā-Bhūshana,* a grammar in Sanskrit sūtras, and *Vastukōsa,* a lexicon giving Kannada equivalents of Sanskrit words; Jagaddāla-Sōmanātha, author of the medical work *Karnātaka-Kalyānakāraka*; Sumanōbāna, the Katakāchārya (poet laureate) of the Hoysala king Narasimha I; Vrittavilāsa, author of *Dharma-Parīkshe* and *Sāstra-Sāra*; Nēmichandra, author of a romance called *Līlāvati* and a Purāna called *Ardhanēmi* from its being only half-finished; Sujanōttamsa, author of a panegyric on Gommata; Aggala, author of *Chandra-prabhā-Purāna* (1189); Achanna, author of

Vardhamāna-Purāna and *Srīpadsiti*; and Bandhuvarma who wrote *Harivamsābhyudaya* and *Jīvasambōdhane*—were all Jainas, as well as the poetess Kānti.

Among writers of other faiths at this time may be mentioned the Brāhman poets Durgasimha, author of *Panchatantra*, who was the minister for peace and war of the Chālukya king Jagadēkamalla II; Rudrabhatta, author of *Jagannātha-Vijaya*, who wrote under the patronage of Chandramauli, minister of the Hoysala king Ballāla II; Kāma, author of *Sringāra-Ratnākara*, a work on poetics; and Dēva. author of the romance *Kusumāvali*. The Chōla prince Udayāditya, author of a small work on rhetoric named after him, also comes here. Among the Vīrasaiva writers of this century are Basava, Chenna-basava, Prabhudēva, Siddharāma, Kondaguli-Kēsirāja, who have mostly written *Vachanas*; Harīsvara, author of *Girijā Kalyāna*: Rāghavānka, his nephew, author of *Harischandra-Kāvya* and other works in the *Shatpadi* metre; Kereya-Padmarasa, author of *Dīksha-Bōdhe* in the *Ragale* metre; Kumāra-Padmarasa, author of *Sananda-Charitre*; and Pālkurike-Sōmanātha, author of *Sōmēsvara-Sataka* and other works, who has also written in Telugu; the women writers Mahādēviyakka and Kalavve also deserve mention.

Writers of the 13th century.

In the thirteenth century, we find a group of excellent Jaina poets, all closely related to one another, patronised by the Hoysala kings. Janna, author of *Yasōdhara-Charite* (1209) and *Anantanātha-Purāna* (1230), who received the title *Kavichakravarti* from Ballāla II, was the son of Sumanōbāna, the poet-laureate of Narasimha I; his sister's husband Mallikārjuna wrote the anthology *Sūkti-Sudhārnava* for the recreation of king Sōmēsvara; and his son Kēsirāja was the author of the standard Kannada grammar *Sabdamani-Darpana*. Other Jaina poets of this period were Pārsva-pandita, author of *Pārsavanātha-Purāna*; Gunavarma II, author of *Pushpadanta-Purāna*; Kamalabhava, author of *Sāntīsvara-Purāna*; Andayya, author of *Kabbigara-Kāva*, a work of special interest from its being written in pure Kannada without the admixture of Sanskrit words as such, though *Tadbhavas* are largely used; Mahābalakavi, author of *Nēminātha-Purāna* (1254); Kumudēndu, author of *Kumudēndu-Rāmāyana* in the *Shatpadi* metre; Hastimalla, author of *Ādi-Purāna*; Rattakavi, author of *Ratta Matha*, a work on meteorology and omens; and Sisu-Mayana, author of *Tripuradahana* and *Anjana-Charite*, works written for the first time in the *sāngatya* metre, intended to be sung to the accompaniment of some musical instrument.

Of other writers of this period may be named Pōlālvadandanātha, author of *Hari-Charitra*, who was successively the minister of Ballāla II and Narasimha II, and built the Hariharēsvara temple at Harihar (1224); and Chāmundarāja, author of *Abhinava-dasakumāra-charite*, a metrical version of Dandi's Sanskrit work. The only Vīrasaiva writer of importance in this century was Sōmarāja, author of *Udbhatakāvya* (1222).

Writers of the 14th century.

The fourteenth century produced, among others, the Jaina poets Nāgarāja, author of *Punyāsrava* (1331); Bāhubali-pandita, author of *Dharmanātha-purāna* (1352); Mangarāja I, author of *Khagēndramanidarpana*, a work on toxicology; Madhura, author of *Dharmanātha-purāna*, who was patronised by Mudda-dandanātha, minister of Harihara II; Ayatavarma, author of *Kannada Ratnakarandaka*; and Chandrakīrti, author of *Paramāgamasāra*; the Brāhman poets Mangarāja II, author of *Mangarāja Nighantu* (1398), a metrical lexicon giving Kannada meanings of Sanskrit words; Abhinava-Chandra, author of the veterinary work *Asva-Vaidya*; and Kavi-Malla, author of *Manmatha Vijaya*; and the Vīrasaiva poets Bhīma-kavi, author of *Basava-purāna* (1369) and Padmānka, author of *Padmarāja-purāna.*

Writers of the 15th century.

From the fifteenth century, the authors become too numerous to allow of more than a few of the principal ones being named. Among the Jaina poets, who are rarely met with from this century onwards, may be mentioned as belonging to this time, Bhāskara, author of *Jīvandhara Charite* (1424); Kalyānakīrti, author of *Jinachandrābhyudaya* (1439); Vijayanna, author of *Dvadāsānuprēkshe* (1448); Bommarasa of Terakanāmbi, author of *Sanatkumāra Charite*; and Srīdharadēva, author of the medical work *Vaidyāmrita.* Among the Brāhmans were Kumāra-Vyāsa, author of *Karnāta Bhārata*; Kumāra-Vālmīki, author *Toravē Rāmāyana*; Paranjyōti-yati, author of *Anubhava Mukara*; Mādhava, author of *Mādhavālankāra*, a translation of Dandi's *Kāvyādarsa*; and Īsvara-kavi, also known as Bāna-kavi, author of *Kavijihva Bandhana*, a work on prosody.

Among the Vīrasaiva poets may be named Deparāja, author of a collection of romances called *Sobagina-Sōne*; Chāmarasa, author of *Prabhulinga-Līle*; Lakkanna-dandēsa, author of *Sivatatva-Chintāmani*; Guru-Basava, author of *Sivayōgānga-Bhūshana* and other works; Chandrakavi, author of *Virūpākshasthāna*; Bommarasa, author of *Saundara-purāna*; Kallarasa, author of *Janavāsya*, also called *Madana-Tilaka*; Nīlakanthāchārya, author of *Ārādhya-Charitra*; Chaturmukha-Bommarasa, author of *Rēvana-siddhēsvara-purāna*; Singirāja, author of *Malabasavarāja-Charitra*; Nijaguna-Sivayōgi, author of *Anubhava-Sāra* and other works; and Suranga-kavi, author of *Trishashti-Purātanara-Charitre,* giving an account of the sixty-three devotees of Siva.

Writers of the 16th century.

The sixteenth century saw a prolific production of works of the Vīrasaivas, though authors of other sects were not idle. Among the Vīrasaivas were Mallanārya of Gubbi, author of *Bhavachintāratna* (1513) and *Vīrasaivāmrita-purāna* (1530); Viruparāja, author of *Tribhuvana-Tilaka* (1519); Nanjunda, author of *Kumārarāma-Charite*; Cheramānka, author of *Cherama-Kāvya* (1526); Linga-mantri, author of the lexicon *Kabbigara-Kaipidi*; Vīrabhadrarāja, author of *Vīrabhadra-Vijaya* and other works; Chennabasavānka, author of *Mahā-Dēviyakkana-Purāna*; Basavānka, author of *Udbhatadēva-Charite*; Nanjunda of Kikkēri, author of *Bhairavēsvara-Kāvya*; Sadāsiva-yōgi, author of *Rāmanātha-Vilāsa* (1554); Virakta-Tōntadārya, author of *Siddhēsvara-Purāna*, the lexicon *Karnātaka-Sabdamanjari* and other works; Santēsa, author of *Tōntada-Siddhēsvara-Purāna* (1561); Virūpāksha-pandita, author of *Chenna Basava-Purāna* (1584); Gurusiddha, author of *Halāsya-Purāna*; Siddhalinga-Sivayōgi, author of *Bhairavēsvara-Purāna*, also called *Rājēndra Vijayapurāna.*

Among the Jainas were Mangarasa III, author of *Jayanripa-Kāvya* and other works; Abhinava-Vādividyānanda, author of the anthology *Kāvya-Sāra*; Sālva, author of *Bhārata*, *Rasaratnākara* and other works; Doddaiya, author of *Chandraprabha-Charite*; Ratnākaravarni, author of *Bharatēsvara-Charite*, *Trilōka-sataka* (1557) and other works; Bāhubali, author of *Nagakumāra-Kathe*; Dēvōttama, author of the lexicon *Nānārtha-Ratnakara*; Sāntarasa, author of *Yōga-Ratnākara*; and among the Brāhmans, Timmanna-kavi, author of the latter portion of the *Bhārata*; Chātu Vithalanātha or Sadānanda-yōgi, author of *Bhāgavata* and portions of the *Bhārata*; Purandara-dāsa, author of numerous songs in praise of Vishnu; Tirumala-bhatta, author of *Siva-Gīta*; Timma, author of *Navarasālankāra*; Sōmanātha-kavi, author of *Akrūra-Charite*; and among others Rāmēndra, author of *Soundarya-Kathāratna*, a metrical version in the *Tripadi* metre of the *Battisaputtali-Kathe* and

Kanaka-dāsa, author of *Mōhanatarangini* and other works as well as songs.

Writers 17th century.

In the seventeenth century, the literary output of the Brāhmans was greater than that of the writers of other religious denominations. A remarkable development of Kannada literature also took place in the latter part of the century during the rule of Chikkadēvarāja Wodeyar (1672-1704), one of the most distinguished kings of Mysore, who was not only a great patron of literary merit, but also an author himself. Two of his ministers Tirumalārya and Chikkupādhyāya have not only written works of great excellence but have also encouraged others to write good works. Among Tirumalārya's works may be mentioned *Apratimavīra-Charita*, a rhetorical work in praise of the king; *Chikkadēvarāja-Vijaya*, a champu work describing the king's conquests, and *Chikkadēvarāja-Vamsāvali*, a prose work giving an account of the king's ancestors. Chikkupādhyāya may be said to be the most voluminous writer in Kannada, his works being more than thirty in number. Among the more important ones are *Vishnu-purāna* (1691), *Kamalāchala-Mahātmya* (1680), *Hastigiri-Mahātmya* (1679), *Rukmāngada-Charite* (1681) and *Sātvikabrahma*, *Vidyāvilāsa*, and a number of works bearing on Visishtādvadita philosophy. Singarārya, brother of Tirumalārya, wrote a work on drama called *Mitrāvindagōvinda*. Among other poets that were patronised by the king or his ministers were Timma-kavi, author of *Yādavagiri-Mahātmya* (1677) and other works; Mallikārjuna, author of *Srīranga-Mahātmya* (1678); Mallarasa, author of *Dasāvatāra-Charite* and the poetess Srīngāramma, who wrote *Padminī-Kalyāna*. There was likewise at the court a non-Brāhman poetess Honnamma, who composed *Hadibadeya-Dharma* or the duties of a faithful wife. Among the remaining Brāhman poets of this century were Rāmachandra, author of

Asva-Sāstra; Tirumalevaidya, author of *Uttara-Rāmāyana*; Gōvinda, author of *Nandi-Mahātmya*; Venka-kavi, author of *Venkatēsvara-Prabandha*; Nāgarasa, author of *Bhagavadgīte*; Timmarasa, author of *Kshētra-Ganita* or geometry; and Lakshmīsa, author of *Jaimini-Bhārata*, which is probably the most popular poem in the language.

Among the Jainas were Bhattākalanka, author of *Karnātaka-Sabdānusāsana* (1604), an exhaustive grammar of the language in Sanskrit *sūtras* with extensive Sanskrit commentaries; Panchabāna, author of *Bhujabali-Charite*; Padmana-pandita, author of *Hayasāra Samuchchaya* (1627); Chidānanda, author of *Munivamsābhyudaya*; and Chandrasēkhara, author of *Rāmachandra-Charita*. The Vīrasaiva poets of note of the century were Harīsvara, author of *Prabhudēva-Purāna*; Siddhananjēsa, author of *Rāghavānka-Charitra* and *Gururāja-Charitra*; Pemmi-setti or Prasabhūshana, author of *Gurubhaktāndāra-Charitre*; Mummadi-Tamma, author of *Sankara-Samhite*; Parvatēsvara, author of *Chaturāchārya-Purāna* (1698); and Shadaksharadēva, author of *Rāja Sēkhara-Vilāsa* (1655), a poem which appears to divide with the *Jaimini-Bhārata* the honour of being the most popular work in Kannada, *Vrishabhēndra-Vijaya* (1677) and *Sabarasankāra-Vilāsa*. Sarvajna, author of the popular *Tripadi* verses going by his name, may also be assigned to this century.

Writers of the 18th century.

The eighteenth century witnessed the rise of a popular kind of literature called *Yaksha-Gānas*, though there is evidence to show that one or two of them were written in the latter part of the previous century. These are opera pieces or rude forms of dramatic representation suited to rustic audiences. As a rule, they are characterised neither by dramatic skill nor by literary merit. The works are generally based on some incident or other of that inexhaustible store-house of old stories, the *Purānas*, and are generally acted in villages to the immense joy of the masses; they are too rude to be appreciated by educated men. It is not to be understood that there were no other kinds of literature during this period, though the number of Jaina and Vīrasaiva authors of any merit was very small. Among the Brāhman writers were Lakshma-kavi, author of *Bhārata* and *Rukmāngada-Charite*; Vēnkatesa, author of the Champu work *Halāsya-Mahātmya*; Kōnayya, author of *Krishnārjunasangara*; Timmāmātya, author of a *Rāmāyāna* called *Rāmābhyudaya-Kathā-Kusumamanjari*; Chidānandavadhūta, author of *Jnānasindhu*; Balavaidyada-Cheluva, author of *Kannada-Līlāvati* and *Ratna-Sāstra*, a treatise on precious stones, and the poetess Helavanakatte-Giriyamma, who wrote *Chandrahāsana-Kathe* and other works.

Among the Vīrasaivas may be mentioned Sankarakavi, author of *Chōrabasava-Charitre* (1763); and Nuronda, author of *Soundara-kāvya*; among the Jainas, Payanna, author of *Ahimsacharitre*; Padmarāja, author of *Pūjyapāda-Charite* (1792); Padmanābha, author of *Rāmachandra-Charitre* (1750); and Surala, author of *Padmāvati-Charitre* (1761); and among others, Kalale-Nanjarāja, author of *Kakudgiri-Mahātmya* and other works; Jayēndra, author of *Karnātaka-Kuvalayānanda*; and the poetess Cheluvāmbi, queen of the Mysore king Krishnarāja Wodeyar I who composed *Varānandi-Kalyāna* and other works. The century was also remarkable for the number of popular devotional songs known as *Dāsara-Padagalu*, composed by devotees of Vishnu, especially of the Madhva sect.

Writers of the 19th century.

In the nineteenth century, a great impetus was given to the advancement of Kannada literature during the rule of the Mysore king Krishnarāja Wodeyar III, who was a munificent patron of all kinds of literary merit and afforded special encouragement to the production of Kannada versions of all the more important Sanskrit works. He was himself a voluminous writer, about forty Kannada works being attributed to him, of which may be mentioned a poetical romance named *Saugandhikāparinaya.* Under his patronage, the number of *Yakshagānas* increased and gained in popularity. Aliya Lingarāja has written nearly thirty *yakshagānas,* besides a few poems, such as *Prbhāvati-Parinaya,* which are of considerable literary merit. The Jaina author Dēvachandra wrote *Rājāvali-Kathe* (1838), a cyclopædia of Jaina traditional history and chronology, at the instance of Dēvirammanni, a lady of the Mysore royal family. Chandrasagaravarni, author of *Kadamba-Purāna* and other works, was a voluminous Jaina writer. The last quarter of the century may be said to have witnessed a revival of Kannada learning. Under the late Chāmarājēndra Wodeyar of Mysore, encouragement was given to the production of dramatic works of a high order, which were put on the stage. A good deal of success rewarded some of the companies that enacted these dramas. The principal poet at the court was the late Basavappa Sāstri, who produced excellent Kannada adaptations of Kālidāsa's *Sākuntalā* and other Sanskrit dramas. Others followed in the same path and a number of Shakespeare's plays have also been made the foundation of Kannada dramas with Hindu names. Scholars have begun to enrich Kannada literature by writing original works, translations or adaptations. In 1889, a school called the *Karnātaka-Bhāshōjjīvini* was started for imparting a high standard of education in Kannada. It was subsequently converted into a Government Normal School and has now become the Training College. Some important works have been edited in the *Bibliotheca Carnatica* under the auspices of the Mysore Government, and others by private scholars, especially in the series called *Kāvya-Manjari* or *Kāvya-Kalānidhi* which, it is to be deplored, has ceased to exist and some modern works in the series entitled *Grantha-Māle.* In 1915, an Association named the Kannada Sāhitya Parishad or Kannada Academy including representatives from all parts of the Kannada country was formed, the main objects being the study of past literature, the encouragement of present writers of merit, and the cultivation and improvement of the language by the unification of dialects, the fixing of scientific terminology, the formation of a common literary style and other means. It is satisfactory to note that a learned class with knowledge and appreciation of the language is thus rising ; but as regards the great mass of the population, the works that issue from the presses and find most sale next to school books and *yakshagāna* plays are re-publications of former works, sectarian religious books, works on astrology, omens and horoscopy, established collections of tales and such like.

Oriental Library.

An Oriental Library has been established at Mysore, from which unedited or unsatisfactorily edited Sanskrit and Kannada works are being newly published and in which has been deposited a large collection of rare Kannada works in manuscript, most of them copied under the direction of the heads of the Archæological Department during many years past.

Contributions by Europeans.

A few words may be added on what has been done for Kannada literature by Europeans. The first undertaking was the *English-Carnatica Dictionary* of the Rev. W. Reeve, completed in 1817, and published in 1824 with a dedication to Sir Thomas Munro, Governor of Madras. Meanwhile, a Kannada grammar by the Rev. W. Carey, a Serampur Missionary, appeared in 1817 and in 1820, Mr. Mc.Kerrell, Judge of Canara and Carnātaka

Translator to Government, published his *Carnataka Grammar*, commenced in 1809, in the preparation of which he consulted the *Sabdamani-Darpana*. His work was dedicated to George IV. In 1832 appeared Reeve's *Carnatica-English Dictionary*, commenced in 1817, a valuable work, for long the only one of its kind, though not up to the scholarship of the present day. It was reprinted at Bangalore, in portable form, in 1858, edited by Rev. D. Sanderson of the Wesleyan Mission. But the work having long been out of print, the compilation of a new one was undertaken by Rev. F. Kittel of the Basel Mission, aided by the India Office and the Mysore Government. The result has been the *Kannada-English Dictionary*, published at Mangalore in 1894, a bulky volume of 1,752 pages. It is a work of great labour and may now be considered the standard dictionary of the language. His *Historical Kannada Grammar* and editions of *Chhandōmbudhi* and *Sabdamanidarpana* have likewise to be mentioned as also the useful anthologies, grammars, etc., by Revs. Moegling, Weigle, Würth and others.

Before 1850, the publication had been commenced, under the superintendence of the Revs. Dr. Moegling and Weigle of the Basel Mission at Mangalore and at the expense of Mr. Casamaijor, a former Resident of Mysore, of a series of works to form a *Bibliotheca Carnatica*. The following appeared :—*Basavapurāna*, *Chenna-Basava-Purāna*, *Jaimini-Bhārata*, *Rāmāyana (2 Kāndas)*, *Rāvana-Digvijaya*, *Dāsarapada* and *Rājēndranāme*, a Coorg history. A grammar called *Hosagannada-Nudi-Gannadi*, compiled by Krishnamāchārya, College *Munshi*, was also published in 1838 at Madras.

Introduction of Printing.

For the introduction of printing, Kannada is indebted to the missionaries at Bellary who translated the Holy

Scriptures, as also for the improvement of its typography by the preparation of fresh founts of beautiful type for the printing of successive editions of the Bible. The first complete translation of the Bible was finished in 1827, after sixteen years had been spent on the work. A similar period, from 1843 to 1859, was subsequently devoted to revising the translation. The new translation which had been in progress, intermittently, for the past thirty years, was completed at the close of 1923. A tentative edition has been issued in different parts as they have been completed, beginning with the New Testament, and the last of these, the Minor Prophets, is now reported to be in the Press. The final completed edition is not likely to be ready for several months to come, as certain questions and criticisms are still said to be under consideration. The study of the language, especially with a view to this undertaking, directed attention to such of the indigenous literature as was accessible; and the effort to produce so voluminous a work in portable form was the means of effecting the improvement referred to above.

Books, Ancient and Modern.

The wants of schools and universities have been the principal motives for the publication of a variety of useful works, some of the educational books in rather large numbers. But, besides the publications in connection with the *Bibliotheca Carnatica*, a number of valuable original literary works have been published. Though many modern works have appeared, they can never have that hold on the national mind, or tend so much to the revival of Kannada learning, as a careful study of the ancient spontaneously produced original works of the country which have recently been brought to light. It may also be added that the collections of the numerous inscriptions throughout the country are invaluable as adjuncts to the study of the language. Though their primary importance is for historical purposes, they afford perfect models of the composition of the various periods to which they belong. Many are elaborate compositions by scholars of repute and we have in them not only specimens of the written characters of the time but the exact spelling and arrangement, free from the errors, conscious or unconscious, that always creep into manuscripts copied from hand to hand, however carefully made.

Modern writers.

Many additions are being made to the stock of works in the language by modern writers on a variety of subjects. The language is undergoing rapid changes and is thus exposed to dangers which need to be held in check. It is evident that the bulk of the literature will henceforth be in prose instead of in verse, and that a vocabulary and style, intelligible to readers of ordinary education will more and more have to take the place of archaic words and forms. It behoves writers to see that in giving expression to thoughts of a new age, they do no violence to the genius of the language. The State of Mysore realises that it has a special mission to discharge in relation to the learned world of Orientalists in general, and to Karnātaka and South India in particular, in vindicating the claims and promoting a healthy revival of the culture of its pithy and expressive language.

Concluding remarks.

This survey of Kannada literature, though necessarily brief, is enough to bring to view its vast extent and range which compare favourably with those of any other vernacular in the south. There are in it not only poems, works on poetics, prosody and grammar, and lexicons, but also a respectable number of works on medicine, veterinary science, astronomy, mathematics, astrology and other sciences and arts. It will also be seen that the literature of Kannada is of far greater antiquity than that of any other Indian vernacular, excepting perhaps that of Tamil.

IV. Telugu Literature.

Co-existence of Telugu with Kannada.

Besides Telugu and Kannada having a common alphabet, these two languages have had a long and continuous intercourse with each other. They have been co-existing in practically the same areas, they being separated by no geographical barrier. Their territories have been subject to a common or allied sovereignty. The influence of Telugu on Kannada is to be seen in the modification it has effected in Kannada inflections. Kannada was cherished in the Telugu country of Vengi (modern Rajamundry) from where Telugu poets migrated to the Kannada country, where they received patronage. Thus Pālkuriki Sōmanātha was a Telugu poet of Gōdāvari District who migrated into the Kannada country. His Telugu *Basava-Purāna* was used by Bhīma Kavi in the preparation of his Kannada *Basava-Purāna*, which was composed in 1369 A.D. The earliest Telugu literary works date from the 12th century A.D. Bhīma Kavi's *Kavijanāsrayamu* is a work modelled on Nripatunga's Kannada work *Kavirājamārga*, which belongs to the ninth century A.D. The work is dedicated to one Rēcha, a Vaisya (or Kōmati) by caste who is described as an ornament of the Srāvakas (Jains), a disciple of Vādīndra Chūdāmani, apparently a Jain guru, and a friend of the Jain faith. He was evidently a patron of learning and like many others of his type aspired to authorship. Bhīma Kavi, it is believed, lived towards the close of the 11th century A.D. in the reign of King Anantavarma Chōda, to whom he refers in certain verses attributed to him. This Bhīma Kavi is different from the other Bhīma Kavi, referred to above as the author of the Kannada *Basava-Purāna*, who describes himself as a proficient in two languages. Telugu works become more numerous in

Poets in two languages.

the State from the time of the Vijayanagar Kings, who patronised both Telugu and Kannada, besides Sanskrit. Thus Krishna-rāya, the Vijayanagar King, was not only the patron of the Telugu poet Allasāni Peddana, the author of *Manucharitra* but also of Chātu Vittalanātha, the Kannada poet who reproduced the *Bhāgavata Purāna* and certain portions of the *Mahābhārata* in Kannada. Krishnarāya's successors Achyuta Rāya and others continued the patronage to both languages. Several of the poets of this and subsequent periods were proficient in both Telugu and Kannada. Thus Mummadi Tamma, one of the Sugatūr Chiefs, who wrote a Kannada version of the Sanskrit *Sankaravijaya*, was also an author in Telugu and Sanskrit. He lived in the 17th century. To the same period must be assigned a poem on Chikka Dēva Rāya's conquests by an unknown poet. A Telugu commentary on Jaya Dēva's *Gīta Gōvinda* has also been traced. *Rāmāyana*, a Telugu *Champu* work by Sayyalārya, son of Appalārya, who was the younger brother of Narasimha, the vanquisher of Sakalyamalla, is also known. A Telugu commentary on *Sakalabhārata Sangraha* is also forthcoming. *Prakīrana-Ganita*, a work on arithmetic by Peddana, son of Eluganti Dondayāmātya, Telugu songs on the King Chikka Dēva Rāja Wodeyar, and a version of the *Rāmāyana* by Buddha Rāja who says he wrote it in the name of his father Vittalarāja, may also be noted. To these may be added, Chandra Kavi, of Kundalagurki, near Kolar, who wrote under the patronage of Krishnarāja Wodeyar III, a work on Telugu prosody called *Srī Krishna Bhūpālīyamu*, which was published in 1924 at the command of His Highness the present Mahārāja. It is dedicated to Krishnarāja Wodeyar III and is written in a chaste and dignified style.

Poets during the Vijayanagar period.

Later Telugu Poets in the State.

Telugu inscriptions in the State.

A large number of Telugu inscriptions have been found in the State, especially in the Kolar District.

They are in the Telugu language but in the Kannada script. They date from after the 15th century A.D. and relate to grants connected with the Vijayanagar Kings.

V. TAMIL LITERATURE.

Early Tamil Literature and its indebtedness to Kannada.

Tamil literature, like Kannada, owes much to Jain authors. The earliest known Jain poets in Tamil belong to the 7th or 8th century A.D. The close religious connection that has existed between the Jains of the Kannada and Tamil countries—they are both Digambaras—has enabled them to keep touch with each other. Thus, one of the disciples of Pūjyapāda (6th or 7th century A.D.), a certain Vajrānandi by name, is said to have emigrated to the Tamil country and founded a Tamil *Sangha* at Madura. He was probably earlier than the *Nāladiyār* and *Kural* which possibly belong to about the 8th century A.D. We have in Kannada a great work called *Chūdāmani* by one Srī Vardhadēva, also called Tumbalūrāchārya from his birth-place, Tumbalūr, identified with Dombalūr, near modern Bangalore or more likely with Tumbala, a village near Yedatore in T.-Narasipur Taluk. He has been assigned to the 7th century A.D. This *Chūdāmani* and another work called *Chintāmani* are impliedly mentioned in certain inscriptions as Kannada works. Both of these have not so far been recovered in Kannada, though there is an ancient work of the name of *Chintāmani* in Tamil, which is admittedly a Jain production. Whether this owes anything to the Kannada work of the same name has still to be determined.

Tamil inscription in the State.

The Chōlas were in occupation of part of Mysore for over a century from 1004 A.D. to 1116 A.D. (see chapter XI below). Their inscriptions are found in the South and East of Mysore, in the wake of their conquests.

Tamil inscriptions are numerous in the present Kolar District; and to a smaller extent in the Bangalore, Mysore and Tumkur Districts. The Grantha inscriptions found in the State also relate to the Chōlas. The first definite clue for the dates of their rule was found from some of their inscriptions found in this State. After their fall in Mysore, at the hands of the Hoysalas, we have a large number of inscriptions in Tamil, of the 13th century, relating to their successors in Mysore. They, however, relate to an extremely limited area. With the establishment of the Vijayanagar kingdom in 1336, and the rapid absorption of all Southern India under their rule, not only do they disappear as a ruling dynasty but their language, Tamil, was itself displaced by Kannada in the inscriptions dating from about that date in the very territories in which they so long held sway.

Literary barrenness of Chōla Conquest.

It is not a little remarkable that though the Chōlas were a dominant dynasty in the State for nearly a century and lingered on in it for another two centuries, their language did not strike root in it. It was apparently a case of the conqueror being conquered in turn, for we find even Tamil inscriptions in the Kannada script, which testifies to the unequal fight it had to maintain against Kannada, the language of the people and the country. The flight of Rāmānujāchārya into Mysore and his conversion of the ruling Jain King Bitti Dēva to the Srī Vaishnava faith in the 12th century did not lead to the spread of the Tamil language in the land. Almost the only poet who can be described as a Tamil one was Udayāditya, a local Chōla feudatory, who probably lived about the middle of the 12th century. He, however, wrote in Kannada, and one of his works *Udayādityālankāra* has come down to us.

Translations from Tamil.

Three centuries later, there was a renewal of Srī Vaishnava activity, which culminated in the conversion of the then reigning Mysore King to that faith. The effect of this was seen not in the actual cultivation of Tamil but in the impetus it gave to the translation of the most popular and essential Tamil religious works into Kannada, for the use of Kannada Vaishnavas. Chikupādhyāya, one of the ministers of Chikka Dēva Rāja (17th century), was at the head of this movement for the popularising of Tamil writings. Among his translations are *Divya-sūri-charitre*, a history of the twelve *Ālvārs*; the *Arthapanchaka*, or *five truths* of Pillai Lōkāchārya, a great Tengalai authority who lived during the 13th century; and a commentary on the *Tiruvāyi-mozhi* of Nammālvār (*vide* Volume I, Chapter VIII *Religion*).

VI. PERSIAN AND HINDUSTĀNI LITERATURE.

Prevalence of Persian and Hindustāni in the State.

Persian and Hindustāni have had considerable vogue in the State. Hindustāni, the principal dialect of Western Hindi, is the language of the Muhammadans of the State. Originally introduced by the Persianised lieutenants of the Moghul Empire, about the beginning of the 17th century A.D., it has thrived here fairly well. It is locally called Urdu, a name derived from the *Urdu-e-muālla*, or royal military bazaar outside Delhi Palace, where it took its origin. It is more generally known as "Dakhni," short for "Dakhani Hindustāni," and is as elsewhere, written in a modified form of the Persian character. Mainly for this reason, the language is popularly known as "Pārsi" (or Persian) which, however, is not strictly correct. It differs, as Grierson remarks, somewhat from the modern standard of Delhi and Lucknow, and retains several archaic features which have disappeared in the north. Urdu is employed for writing both prose and poetry. Urdu literature as such has had its origin in the Deccan. During the period of Haidar and Tīpu, Urdu was largely cultivated in the State, by both Hindus and Muhammadans. During the last years of Tīpu, however, Urdu was displaced by Persian which was made the Court language. Even after Tīpu's death, Persian continued to command influence in the State. Inscriptions on public buildings continued to be set up as much in that language as in Kannada. Sir Mark Cubbon, Chief Commissioner of Mysore, and his successors had Persian *Munshis* under them. There is still at the Mysore Palace, a Persian *Munshi* to attend to occasional correspondence in that language. Tīpu's own correspondence was in Persian, a language which he spoke "with fluency." His *Sultan-u-Towa-rik* or "King of Histories" and "Letters" (translated by Colonel William Kirkpatrick) show him to have been at least a person well educated in Persian, though he never attained either elegance or accuracy of style in it. His "King of Histories" will be found described by Colonel Wilks in the preface to his well-known work *History of Mysoor.* The substance of it was dictated by Tīpu Sultān himself and the work was composed by *Zein-ul-ab-din-Shustree,* brother of Mīr Ālum, the then famous Minister of the Nizam of Hyderabad. Wilks says that "the style of the work is an example of the false taste introduced into modern works in the Persian language; but it is the style of a person well skilled in that sort of composition, and accomplished in the literature of Persia." A copy of this work was, states Colonel Wilks, in the house of Zein-ul-ab-din, bound in a splendid cover with a lock and key to secure it. Among the 18th century *anna* lists of Mysore was the well-known Mīr Hussain Āli Kīrmāni, whose history of *Hyder Shāh* was translated by Colonel W. Miles and published with dedication to H. M. the Queen-Empress Victoria, for the Oriental Translation Fund. Kīrmāni was deeply read and wrote in a style full of flowery eloquence. His work is a great favourite

Works of Tīpu Sultan.

Mīr Hussain Kīrmāni's History.

even now in the original, the latest Bombay edition having been issued in 1890. The English translation, referred to above, has been recently reprinted in India at the Panini Press, Allahabad. Kīrmāni's other works include a *History of Savanur* and the *Tuzkirut-ul-Bilad-wul-Akham*, which relate to military and other transactions during the times of Haidar and Tīpu Sultān. Kīrmāni was, besides, the author of the elegantly composed epitaph on Tīpu's tomb at Seringapatam. Kīrmāni was originally the Mīr Munshi and Waqinavis of Haidar and then of Tīpu. He made notes of the daily transactions of his Sovereigns. On the death of Tīpu, he turned his notes (called *Rōz Nām'cha*) to useful purpose, and made them the basis of his biographies of Haidar and Tīpu. Prince Gholām Muhammad, second son of Tīpu, was the author of *Kar-Nama-I-Hydary* (1848), a Persian life of Haidar, based on the extant Indian and European biographies. Its style is rather difficult. Maulvi Muhammad Habib Ullah, Secretary to Tīpu Sultān until his death, and subsequently (1801-1807) chief *Kāzi* for the whole State and later *Nazīm* of the Seringapatam *Gumbaz*, was the author of a work on Muhammadan Law in Persian dealing with the subject of the division of property. It is an excellent little treatise, the manuscript being in the handwriting of the author, in the style of caligraphy known as *Khatte Zulphi* (round characters). Among recent writers may be mentioned a few. Munshi Gulam Hussain Munajjam was one of Tīpu's Court poets and later he was patronized by Krishnarāja Wodeyar III. He was a versatile and a prolific writer. His works on Astrology, Persian Grammar and Medicine are still popular. He was well-known as a physician and famous as a letter writer. His works, it would appear, have earned for him a wide reputation in the Moslem capitals of the world, including Constantinople. His fame seems to rest

Other Writers.

as much on his literary style, which is highly admired, as on his knowledge of medicine. Born at Seringapatam, he died at an advanced age at Mysore where his house at Mandi *Mohalla* is still pointed out. A student of Ghulam Hussain Munajjam was the well-known Dēwan Saiyid Amīr Ahmed of Hassan. He was the author of several works in Persian bearing on Geometry and Astronomy. He was a man of versatile talents and is known to have constructed numerous astronomical and other instruments which attracted much attention at one time. He died about 1874, aged about 70 years, at Hassan. Mīr Hyat Saheb of Mysore was a prolific writer on religious topics, both in Persian and Urdu. Muhammad Abdul Khalam Saheb, Amīr Nazim of the *Gumbaz* at Seringapatam, was a ripe Persian scholar and was the author of the five verses on the *Gumbaz* doors. Muhammad Hussain Āli Sultān Nassim of Mysore, a grandson of the well-known Benki Nawāb, is remembered by his numerous *Gazls* in Urdu. Many of these have been printed and enjoy a fair amount of popularity. Muhammad Khasim Saheb Gum, Proprietor of *Khasim-ul-Akbār*, is also known as a writer of *Gazls* in Persian and Urdu. Maulvi Muhammad Hanif of Bangalore is the author of *Mansure Muhammad*, a polemical tract in Urdu dealing with Christian Missionary criticism of the Muhammadan religion. Abdul Hai Saheb is the author of the *Kutba-hil-Hanifia*, in Urdu, which is highly popular.

Among writers on Sufism, Sha-Kamaluddin-Khadri is well-known among the Muhammadans of the South. His *Divan* is a suggestive study of Sufism containing many original ideas. So popular is this work, that verses from it are known to be recited at public gatherings and highly appreciated by them. Maulvi Syed-Shahbudin-Khadri was an eminent Arabic, Persian and Urdu scholar. He was one of the pioneers who attempted to raise

Dakhni Hindustāni to a higher standard. He induced Government to open Arabic classes in the Training College. His Highness' Government, in appreciation of his erudite learning and services, conferred on him the title of "Shirajul-ulma."

Persian caligraphy

Persian caligraphy (fine penmanship) was greatly encouraged at one time in the State. It was a branch of fine art and as is well known was cultivated by successive Moghul Emperors. The style most practised is the famous *Nāstā'Liq* hand, so much favoured by Akbar. Every character in this style is a curve, the same curve being always similar in size and form. In Mysore, Hāji Khalandar Khān Saheb, *Hakim* of Channapatna, Gholam Jeelani Saheb of Mysore, Asut Khān Saheb of Mysore, Karīm-ud-dīn, at one time *Nazim* of Seringapatam and Sujjad Saheb of Mysore excelled in this class of writing. All of them belonged to the 19th century. Of these, Karīm-ud-dīn's writing appears to have travelled as far as Turkey, where it is said to be even now highly priced. The *Khātte Zulphi* (rounded style) is also known in this State.

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CHAPTER X.

MYSORE IN MODERN LITERATURE.

Early references in English Literature.

THOUGH Mysore is among the most beautiful Indian States and Bangalore the Queen of Indian cities, the immortality acquired by modern literary associations of places in Mysore has an interest which is not unworthy of being noted here. Numerous literary associations have been forged within recent centuries with Indian places. Our knowledge of Bombay should be regarded incomplete if we did not know of Rudyard Kipling having been born in it, and of Calcutta equally imperfect if we did not remember it as Thackeray's birthplace. The habit of reading may induce us sometimes to look at or admire nothing without calling to mind some literary description of it. It is not merely that, enjoying the bracing climate of the Nilgiris, we may involuntarily utter Tennyson's reference to "the half-English Nilgherry air," but that we are generally lifted up by literary associations into a rich imaginative vision of things before us for the lack of which we but grope blindly. Who can visit the beautiful spots of Italy without remembering the associated lines in Byron's *Childe Harold's Pilgrimage*?

The Mysore State attracted the attention of English writers, principally by the rise of Haidar Āli. Haidar Āli struck terror in the minds of all and his name created a sensation in England.

> "I no more trouble my head about who's in or who's out than I do about Hyder Ally or Ally Cawn, than about Ally Croaker."

The political relations of the British settlement at Fort St. George with the court of Haidar Āli were of the most momentous character at the time, and the embassy of

Schwartz, George Gray and others (1780) brought back romantic accounts of Haidar's rule.

When in 1799, on the death of Tīpu, the English took possession of Mysore, Dr. Francis Buchanan was deputed to report on the dominions of the Maharaja of Mysore. He proceeded from Madras, travelling through Conjeevaram, Vellore, Punganur and other places, and this same journey fell to the lot of Dr. John Leyden a few years later.

Dreadful frown'd in martial pride
A hundred Droogs from hill to hill.

Sir Walter Scott in weaving his story of *Surgeon's Daughter* picturing the reign of Haidar Āli, fixes the Begum Montreville as being in possession of a Mysore frontier hill-fort. Leyden had been appointed Surgeon to the Mysore Survey, and his letters mention to us a few exciting incidents in his wanderings in the Mysore country. He was to relieve speedily a sick official of his duties, but a river in flood lay across. He repaired to a reputed den of robbers and enforced their assistance to him. Three of them swam in the water holding between them a brass kettle on which Leyden was transported! In another part of the same journey he was dogged by a monstrous tiger for a distance of three miles. Adam Hartley in Scott's novel meets on his way from Madras to Mysore with a "Sādhu" who having suffered the shock of seeing his bride eaten up by a tiger on the wedding day, remained a melancholy recluse for life, though he had had the satisfaction of killing the offending tiger.

Like many another poet, Leyden was profoundly inspired by the event of Tīpu's death to burst into poetry, on the vanity of human wishes:—

In Vishnu's Lotus-feet alone
  Confide! his power shall ne'er decay,
When tumbles every earthly throne,
  And mortal glory fades away.

To quote the prose of Colonel Browning: "A few wretched houses remain where once was a great capital, and the ancient temple of Vishnu looks down, as if in mockery, on the ruins of the Muhammadan usurper." Sir Walter Scott tells us in his novel that Adam Hartley, arriving at Seringapatam, "consumed no time in viewing the temple of the celebrated Vishnoo, or in surveying the splendid gardens called Lallbaug which were the monument of Haidar's magnificence and now hold his mortal remains." Seringapatam was a beauty-spot. When Adam Hartley went to interview Haidar Alī, who was disguised as a learned priest, he passed through a grove of mango trees, through which an infant moon was twinkling faintly amid the murmur of waters, the sweet song of the nightingale, and the odours of the rose, yellow jasmine, orange and citron flowers and Persian narcissus. Seringapatam also forms the subject of a poem by Sir Henry Newbolt in which are the lines:—

The sleep that Tippoo Sahib sleeps
Heeds not the cry of man.

From Seringapatam, Adam Hartley in Scott's novel passes to Bangalore, referred to as "a fine and populous city," to an "encampment in a tope," "looking full on the gardens which Tippoo had created." In Bangalore Tīpu holds a durbar in which Haidar, disguised as a *fakir*, rises suddenly to chastise the son for his licentious conduct.

In Meadows Taylor's Novels.

The story of Tīpu attracted another famous novelist besides Sir Walter Scott, *viz.*, Colonel Meadows Taylor who endeavoured to give a picture of the times in his *Tippu Sultan.* Abdool Rhyman Khan, travelling from Hyderabad and passing through Adōni, Anantapur, and other places, halts at Nandidrug where the prison-house into which European prisoners were thrown reminds the

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visitor of Haidar's terrible ways. The rock also was there from the top of which the offending captives were hurled down. The approach to Seringapatam lying "amidst groves of trees and surrounded by richly cultivated lands" is mentioned with animated pleasure.

In Leyden's Poems.

The most remarkable poem relating to Mysore is Leyden's *Dirge of Tippoo Sultan* from the Kannada. The glory of the capital cannot naturally escape description:—

Girt by the Cauvery's holy stream,
  By circling walls in triple row,
While deep between, with sullen gleam,
  The dreary moat out-spread below.

A short list is made of the notable personages who had defended the kingdom under Tīpu. Among them are Kummer, Sher Khan, Meer Saduk, Mira Hussein, Soobria Mutti, Bubber Jung, Khan Jehan Khan, Seid Saheb and Poornia.

Pournia sprung from Brahma's line,
  Intrepid in the martial fray,
Alike in council formed to shine:—
  How could our Sultan's power decay?

Sir Walter Scott and Bangalore.

A personal link between Sir Walter Scott and Bangalore may be referred to here. The novelist's eldest son serving as an officer in the Hussars, was stationed at Bangalore from 1839 till his departure in 1846. We read of this son in Lockhart's *Life of Sir Walter Scott*: "Sir Walter having unwisely exposed himself in a tiger hunt in August 1846, was, on his return to his quarters at Bangalore, smitten with fever which ended in liver disease. He was ordered to proceed to England, and died near the Cape of Good Hope on board the ship *Wellesley*, February the 8th 1847." In 1923, a correspondent wrote in the columns of the *Madras Mail* about the agreeable social qualities and pleasant memories of the baronet. There is a memorial tablet to him in Trinity Church, Bangalore. He died without issue at the age of 45 and with him the baronetcy became extinct.

Some Prison Poems.

To the English of the Eighteenth century who suffered under the hands of Haidar Āli as his prisoners of war, Haidar, it would appear, seemed more cruel than his son Tīpu. The prisons at Seringapatam and Bangalore were full of the English captured in the war which resulted in Colonel Baillie's defeat. Both these prisons were hideous examples of their kind, and the uniform cruelty exercised over the unfortunate men found expression in lines which will ever be recalled with mingled feelings of pity and sorrow. Over the prisoners themselves, life in them impressed itself "with all the force," it is said, "of a deep tragedy." The *Prison Song of Seringapatam*, apparently written by an inmate of that prison is well known.

Mysore Military Memoirs and Despatches.

Wilks' *History* and Buchanan-Hamilton's *Journey*, have already been mentioned. On the military history of Mysore many volumes have been written, some by those who took part in the three memorable wars. Of these, *Memoirs of the late war in Asia* is a contemporary account of the war and the treatment which English and Indian prisoners received at the hands of Haidar and Tīpu in the prisons of Seringapatam and Bangalore. The authorship of this work has been attributed to Col. Alexander Reade who was Commissariat Officer during the last war with Tīpu and was subsequently in charge of the Baramahal district. This was the gentleman under whom Sir Thomas Munro learnt work as a junior Revenue officer. A close study of these *Memoirs* shows that Reade could have contributed only a part of them, the rest being the same period. Mr. Bowring's letters written to friends and relatives in England which are included in Mr. Bowring's book give sketches of the scenery in different parts of the State, particularly in the Malnād. Mr. Bowring's other work *Haidar Alī and Tīpu Sultan* is a readable volume in the *Rulers of India Series*, edited by the late Sir William Wilson Hunter. Among more recent works may be mentioned Mr. Rice's *Mysore and Coorg from the Inscriptions* (1909), which gives a detailed account of the many interesting antiquities of the State and *Southern India, painted by Lady Lawley and described by F. E. Penny* (1914), a part of which, containing many pictures from life, is devoted to Mysore and its people.

ADDENDA ET CORRIGENDA.

Page	*Line*	*Add*
		CHAPTER II.
23	31	After the words "Māli Sumāli" add "(see *E.I.*XIV)."
36	34	After the word "significant," add:—" Professor H. Jacobi has pointed out that *Tala-prahari* was one of the most famous of Sālivāhana's fifty champions." (*I.A.* VIII. 201).
		CHAPTER III.
50	23	After "Hijra dates" add:—"A rather unusual mode of reckoning the cyclic years is to be seen in a *Vīra-kal* at Saragur, Nanjangud, registered as Nanjangud 21, and in certain other inscriptions. It appears to be dated in 1038 A.D., cyclic year *Īsvara* of the middle-twenty (*madhya-visige*) of the cycle of 60 years. The cycle is popularly divided into three *visiges* (or *Vimsakas*) or twenties, the first named *uttama*, the middle *madhyama*, and the third *adhama*. In the inscription quoted, however, *madhyma* is evidently a mistake for *uttama*, the year *Īsvara* being in the first *visige*. (*M.A.R.* 1819, Para 85. See also *M.E.R.* 1912, Para 79)."
		CHAPTER IV.
82	14	Add at the end:—" An inscription in Tumkur District mentions the annual yield of a village as 500 *Dinars* (Latin *Denarius*). (*E.C.* XII, Introd. P. 16). This coin was otherwise known as *Nishka*."
89	23	After "Achyuta-Rāya" add:—" Perhaps it goes back to a date still earlier. Dēva-Rāya II of the 1st Vijayanagar dynasty was known particularly by the *birudus* of *Gajabēntakāra* and *Gajebha-Gandabhērunda* and introduced the device on the Vijayanagar coin. (Krishna Sāstri in *A.S.I.*, 1906-7)."
90	28	After the word "grounds" add:—" Some coins with the legend "*Rāja-Rām*" have been proved to be those of the Mahratta prince Rāja-Rām, son of Sivāji, and issued from Gingee." (See Proceedings of the 2nd Oriental Conference held at Calcutta)."
91	...	Marginal note. For *Nayaks* read *Nāyaks*.
94	21	After "1659" add:—" A find of coins was made at Basavanahalli, Mysore State, in 1911 by Mr. A. Rea, Superintendent of Archæology, Southern Circle, Madras. Included in this find, were 2 specimens of gold coins. These were the familiar *Kanteroy fanams* issued in the time of Kanthīrava Narasarāja (1638-1659 A.D.). Their obverse sides bear "the figure of Vishnu in the Narasimha-

Page	Line	Add
		CHAPTER IV—concld.
		avatār." The illegible reverse of these and similar coins is supposed by Sir Vincent Smith to contain a "Telugu three lined imperfect (1) Srī (2) Kanthi (3) rava" (See V.A. Smith *Catalogue of Coins.* Plate XXX No. 33. Also *M.E.R.* 1911, p. 8)."
127	18	After the words "a *Varaha* or pagoda" add :—"For its approximate value, see *S.I.I.*, III. iii. 136 (No. 104)."
129	...	Bibliography—Under Mr. Krishnasastri, H., for "*Kadur*" read "*Kodur*."
		CHAPTER V.
150	21	After "Buddhism" add :—"From certain Buddhist remains found at the place, it has been suggested that the Kāmākshi temple at Conjeeveram is the site of an old Tāra temple."
151	5	Before the words "the temple," add the following words :—"A beautiful bronze image of Lōkēsvara was set up by the Ālupa king Kundavarman, in *Kali* 4068, in the (present Siva) temple at Kadiri, near Mangalore, which was originally a Buddhist *vihāra*. This image is still in existence. (*M.E.R.* 1921, page 8)."
277	3	For *Jinā* read *Jina*.
310	Last line ...	Add :—"Kēsava, a sculptor of about the 10th century, is mentioned in an inscription at Nandi. This inscription is on the pierced window in the south wall of the *navaranga* of the Arunāchalēsvara shrīne, included in the temple at Nandi. The window has a fine figure of Tāndavēsvara, below which the label containing the name of Kēsava is engraved. Though the meaning of the label is not quite clear, it can certainly be made out that Kēsava carved the Annēsvara, which is a corruption of the name Arunāchalēsvara. It is just possible he also carved the figures in the Arunāchalēsvara temple as well. (*M.E.R.* 1913-14, Para 651)."
		CHAPTER VII.
318	20	For *these* read *those*.
394	5	After "Manes." add :—"*Vīnaikkāni* was a hereditary grant made for providing music on the *Vīnai* in the presence of the God, on occasions of worship. A grant of this kind was conferred in the 6th year of Vikrama-Chōla on a private individual in the Karkalēsvara temple at Vēppattūr. (*M.E.R.* 1910, No. 47 of 1910). Another musical instrument which was known in the Kongu

ADDENDA ET CORRIGENDA—*concld.*

Page	*Line*	*Add*
		CHAPTER VII—concld.
		country about the middle of the 13th century A.D. was the *Yāl*. (*M.E.R.* 1910, No. 147 of 1909). A grant of land for an expert performer on it in a temple was made in the 23rd year of Vikrama-Chōla. (*Ibid*).”
394	34	Add at the end :—“ A record dated in 1589 A.D., states that Rāmarāja, son of Srī-Ranga, studied politics and had great pleasure in music on the *Vīna* and singing. (*E.C.* XII, Chiknayakanhalli 39).”
396	27	After “attainments.” add :--“ An inscription dated in the 10th year of Rājarāja, the Chōla king, (994 A.D.) registers a grant of land for the maintenance of a musician who was to play on the lute (*Vīna*) and of a vocalist to accompany the lute. They had to exercise their art at the Tindīsvara temple at Kidangal in the South Arcot District. (*M.E.R.* 1900, Para 19, No. 141 of 1900).”
		CHAPTER VIII.
415	16	Marginal note, For “Centur” read “Century”.

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